

MUSIC & ORGANA

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A U S T I N

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Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

CONRAD BECK: *Sonatina*, 15p. md. Schott (Associated Mus. Pub.) \$1.25. In three movements, but perhaps most effective when played with little or no breaks. It is frankly an effort to be modernistic, irrespective of resultant harmonies; given the right sort of color in the registration, it might prove highly entertaining—but to be certain of this or of any other piece of modern music for organ, a reviewer would be compelled to learn it, or hear it adequately played on an adequate organ. And even then his guess is just as likely to be wrong as right—at least that has been the score in music history of the past.

JOH. NEP. DAVID: *Fantasia Super l'Homme Arme*, 7p. d. Breitkopf & Hartel (Associated Mus. Pub.) \$1.00. Music has partly ceased to be a universal language. Herr David is saying something unintelligible to us, yet if we remember Mr. Archer Gibson's statement that there is no music in the notes—that music is only in the heart of the player—and apply our imagination and a fine registration to this work, there is no predicting just what sort of an interesting message we shall find. This is not music for the amateur, nor for the average organist, but only for the one that likes to investigate some of the unusual things.

DR. ROLAND DIGGLE: *Fantasy Overture*, 9p. me. White-Smith, 75c. This is the sort of a festival piece that is fine for the prelude to a festival service or the opening piece of an informal recital of the kind most organists play in their own churches each winter. In spirit it reminds one somewhat of the mood of Elgar's *Pomp and Circumstance*; it is that sort of music, music made to be musical, to entertain, and to please without being too simple. In the average church, with the average type of congregation, it would serve well as an Easter morning prelude. It is rhythmic, melodious, brilliant, and musical; the congregation will like it too.

MUSICA DIVINA: BOOK 1

PHILIP G. KRECKEL

9 x 12, 71p. 25 compositions, J. Fischer & Bro., \$1.25. The present comments are for the average organist of average technic in the average denominational church, the kind of an organist who sometimes grows weary of a pretty melody and its um-pah accompaniment and longs to offer something more serious, not to mention more churchly. The book has already been reviewed in these pages, but a return to it seems to be warranted by the unexpected increase in attention during the past season to church music of a less entertaining and more serious form.

Musica Divina is a collection of 25 compositions built mostly on Gregorian-chant themes and on ancient chorales. Gregorian-chant was composed by and for the church service; it is church music in all its purity. Besides being of ancient flavor, it is one of the mysteries of music about which the average non-Catholic musician today knows relatively little. But such leaders in the movement to restore Protestant Church music to its idealistic perfection as Mr. Raymond Nold in New York and Mr. H. William Hawke in Philadelphia have been using these ancient church melodies with greatest success. This is by no means a new movement. In November twelve years ago Dr. Charles E. Clemens wrote from Cleveland concerning his services in the Presbyterian Church of the Covenant:

"The use of Gregorian-chant creates a good churchly atmosphere. At one time we tried the Anglican chant, but the atmosphere was not so good and it was soon abandoned."

I believe it is the organist who can best help churches into a much more sincere and spiritually-helpful form of Sunday service. Music can bore people, or make them happy, or make them meditative and spiritually minded. Pure instrumental music is the most powerful agency of all. These Choral Improvisations, as Mr. Kreckel calls his compositions, are true church music. They will not bore, nor entertain; they will aid spiritual meditation. A knowledge of Gregorian chant is not necessary. They are easy to play. They are organistic; the organ is used not as a piano but as the organ. They are genuinely musical also. The Composer does not seem at any time to be forcing his invention; his love of the music, his inspiration does not die out. The pieces are thematically constructed, the sort of music that lives because the interest is distributed throughout all the parts, not confined to the top melody.

We who have served long years as practical every-Sunday church organists know how difficult it is to find the right sort of preludial compositions for some of our most solemn and devotional services, such as the communion service, the Lenten services, Good Friday, etc. Too often we have been driven by necessity to make the mistake of using music in minor key with all its gloom-spreading, when what we really needed was the confidence of the major mode. The Christian religion is not gloomy, it's optimistic. Most of the 25 compositions in Musica Divina are in major keys. Those who like to develop an organ-playing style that cannot be duplicated on the piano will find this little collection a source of never exhaustible interest. It is recommended to every organist who wants real service music with a universal message, music that is both churchly in spirit and classic in design, the sort of music that makes a better musician of the organist who plays it.—T.S.B.

ORGAN-PIANO

POWELL WEAVER: *Exultation: Piece Symphonique*, 41p. d. J. Fischer & Bro., \$1.50, two copies necessary. J. Fischer & Bro. seem determined to help the organ profession attain some worthy compositions of the piano-organ duet variety; here we have the second such major publication for 1933 and the year is not half over. It will take three persons to put this work over as well as it deserves; besides the organist and the pianist there should by all means be a critic down in the auditorium to judge the registration and balance.

Mr. Weaver is a pupil of Mr. Pietro Yon, and that means that he knows not only the technic of music but also its spirit. We therefore have a right to expect good themes to begin with, a good handling of them to work along with, and a satisfying musical treat to end with; and we have all three. Too much talk about music, too much analysis of music is bad, very bad; it makes composers self-conscious and destroys the serene forgetfulness which every creative artist must have if his work is to be worth preservation. Modern music is suffering from a violent dose of self-consciousness; much of it has become very clever writing indeed, but very little of it has turned out to be musical.

Here we have good themes, which call for registration-al taste. Some pages are easy to play, and some are anything else. For the most part the pianist has the embellishments and will therefore rank as soloist through most of the pages; this is largely due to the fact that so far humanity has not developed a method of writing the fading piano part in any way to make it appear equally

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abiding with the eternally-sustainable organ part. Strike a note on the organ and it will sound till you release the key or the blower wears out, but strike the same note on the piano and in a few seconds it's gone and there is nothing anybody can do to prevent it. That is why organ-piano duets are written with the piano posing as solo instrument and the organ as accompanying.

Composers are doing their part by experimenting and developing as best they can; it costs them much time but no money. Publishers, notably J. Fischer & Bro., are doing their part—which costs them little time but a grand lot of money. Now the rest is up to the performers. These interesting compositions should be heard wherever a hundred organists can be gathered together to listen; in the last analysis it is the organ-playing profession's future that is chiefly concerned in this type of literature.

On page 20 the Composer turns the tables on the pianist and makes the organist the soloist, doing it again more daringly on page 27, and again on 35, 36, and 37. But the grand surprise comes on pages 39 and 40 when the pedal obbligato begins in one-melody fire-works and develops intself into three-part harmony, completely vanquishing the pianist and winning for the organist the honors of soloist. And presto the end.

This is music that needs to be put over with a plan. Plodding along and trusting to luck, will realize only a few of the possibilities. But with an organist who has learned his part, a pianist who has learned his, a plan that has been worked out in conference just as a playwright develops a definite plan or plot for his drama, and then a keenly critical organist down in the auditorium to judge the effects and order changes only as he will be able to, this will be real music and the audience will talk about it for months afterwards.—T.S.B.

Church Music

GEORGE W. KEMMER: "BREATHE ON ME BREATH OF GOD," 7p. cu. me. Maxwell, 1930. The notes of any composition are rarely sufficient to make of it a piece of music. That is forcefully demonstrated in this anthem. Back of the notes there must be a spirit of interpretation, a character; given that, the number will be beautifully effective, without being in the least difficult, though I would not advise any but a skilful choir to undertake an unaccompanied anthem that is founded on even a modest degree of harmonic freedom. This anthem begins ppp and ends ppp; in between it rises to fff climax. It is church music of a splendid sort.

LEO SOWERBY: "MAGNIFICAT AND NUNC DIMITTIS," in D, 18p. c. o. d. Gray, 25c. Writing an organ accompaniment to an important piece of church music makes the organist's task more difficult, for instead of getting by with an adaptation of an ineffective piano score, which is easy to do, the organist must spend considerable time and thought on as perfect a presentation of his own accompaniment as he is demanding of his choir in their presentation of the vocal part of it. But until church music arrives with organ accompaniment, it will continue in its state of partial development. This "MAGNIFICAT" is a splendid piece of music, as fine as anything of the kind produced in the present century. It opens with thrilling unison theme—a real theme, not just a tune—and the organ plays a real part in the sum total of effect, it doesn't just drag along to keep the voices on key or make them sing louder. Sureness of intonation is demanded of every voice in the choir, boldness of leadership is similarly demanded in every measure of the accompaniment; this is music written to say something, not merely to fill a hole dug by the prayer-book authors. Some 8-p. writing is indulged in, and innumer-

able dissonances and strange harmonic wanderings, yet the Composer is going somewhere and both he and we know where it is. As a matter of fact, it's into a realm where music flows from the spirit of 1933 rather than 1903 or 1890. This is one of Mr. Sowerby's best creations. Its success in the service will depend entirely upon how well it is done; we suggest only the best choirs undertake it, and that even they have it perfectly learned and in rehearsal repertoire a season before they present it in the service. It's worth it.

Those who are interested may follow this with Mr. Sowerby's "TE DEUM LAUDAMUS" in Bf and his "BENEDICTUS" in Dm; all were published in 1930. The "MAGNIFICAT" is vastly the superior. None of them has as yet reached the acceptance each deserves.

THE SINGING CHOIR

A Hymnal by WHEELER and DELONG

7 x 9, 256 p. cloth-bound, C. C. Birchard. "A book of services for school," containing hymns, readings, prayers, "suitable for every occasion and for pupils of all ages." At last here's a hymnal unspoiled by any of the trash imported under the guise of Gospel-hymns and transcriptions. Inspiring readings of all sorts, music for all festival occasions, and though there are some tunes we don't like, there is none that can be called a disgrace to the idealism of religion—and that makes it about the one outstanding hymnal of the age. And it was not prepared for church but for the public school system. We cannot be doubtful of the future of church music when books like this are actually used in our public schools. When a man has grown up on a diet of respectable hymns he'll never tolerate the Gospel-hymn style and the transcriptions that have only too often been permitted by otherwise intelligent (presumably intelligent) men who have compiled hymnals.



AMATEUR CHOIR-TRAINER

HENRY COLEMAN

5 x 7, 143p. paper-bound, Oxford-Carl Fischer, 85c. Here is \$8.50 value for only 85c. No book in the world can compare to a course in voice training under a competent choirmaster or choir-training expert, but this little book is so full of definite, understandable, practical instruction that every organist who is not yet entirely satisfied with his mastery of choral tone should study the book.

In England they do things differently than in America, and no English choirmaster can get away with some of his habits on an American choir of volunteers; yet the Englishmen know a great deal more about this choir and

The first aim in every review is to be honest and fair, and the second aim is to serve the class of organist for whom each particular piece was obviously written. In reviewing a difficult sonata the obvious reader is the mature musician who has a great technique—and emphatic tastes—of his own; in reviewing a simple melody piece or a tuneful anthem, the obvious reader is the beginner or the amateur, and he most likely has a volunteer choir. In each case the reviewer endeavors to deal faithfully with the organist most concerned. The following obvious abbreviations are used:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, soprano, alto, tenor, bass, high voice, low voice, medium voice; or duets (s-a, t-b, etc.)

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

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group-singing business than we Americans have yet mastered, and we do well when we study carefully what the Englishman tells us. In this particular book the Author is definitely telling us something, not merely generalizing.

The book begins with some simple and elementary tone-producing exercises—written out plainly for us. Then we get vowels, and consonants, and words; we are told where to look for faults, and how to correct them when we find them; and by the time we reach page 31 the Author is talking about singing high C's softly. In short it is an intensely practical book, filled with the sort of explicit advice and exercises the average young church organist needs badly.

INTERNATIONAL REPERTOIRE-GUIDE

7 x 10, 115p. paper-bound, \$2.00; cloth-bound, \$2.50. H. W. Gray Co., American agents. Again Mr. Westerbly, compiler of *The Complete Recitalist*, proves that he can undertake a tremendous amount of work and get most of it done. It would take a staff of several dozen experts, backed by dozens of stenographers, to produce a complete international guide to organ literature, so if anyone turns to this book and expects 100% completeness he will be disappointed and deserve to be. But the purchaser who turns to it in the hope of discovering a great many things he never heard of before for his programs will be abundantly rewarded.

There are many illustrations, some for ornamental purposes, some for historic, some bearing on composers of organ music. After introductory materials we have a chapter on the German school of composers, containing a list of books built on materials for the historical organ recital (heaven help the audience), a list of collections of mid-classic organ literature, a list of selected separate pieces, modern composers of Germany, notable German organs, etc. And each country is treated, in so far as is possible, in the same way. Each individual listing is manifestly most concise; sometimes merely the composer, title, and publisher.

Thus the book offers a great deal of information for the organist who wants to round out his repertoire. Most of the compositions listed have a word or two of the compiler's comments about them. Publishers are given in each case. The Scandinavian school is treated to a chapter, and no doubt most of us are in need of data on Norwegian and Danish organ composers and their works. British and American composers, whether they like it or not, are thrown together in one chapter, and the compiler has evidently made an effort to give the American composer his due share. All things considered, it is a book offering much information for those who want it.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

—JULY—

4. Declaration of Independence, 1776.
5. H. Brooks Day died, Peterboro, N. H., 1921.
14. French Revolution started, Bastille destroyed, 1789.
18. Hugo Goodwin born, Milwaukee, Wisc.
20. Wm. Neidlinger born, Brooklyn, N. Y.
23. Arthur Bird born, Cambridge, Mass., 1856.
23. W. Wolstenholme died, London, 1932.
25. Edward M. Read born, Colchester, Vt.
25. Filippo Capocci died, 1911.
27. Henry M. Dunham born, Brockton, Mass., 1853.
29. Dr. J. Christopher Marks born, Cork, Ireland.
31. Liszt died, 1886.
31. A. L. Scarmolin born, Schio, Italy.

Current Publications List

ORGAN: Roland Diggle: *Fantasy Overture*, 9p. md. White-Smith, 75c.

Do.: *Will o' the Wisp*, 9p. md. Gray, 75c.

Gerald F. Frazee: *Chimes O'er the Lake*, 4p. e. In Barcarolle style. White-Smith, 50c.

ORGAN-PIANO: Powell Weaver: *Exultation—Piece Symphonique*, 41p. d. J. Fischer & Bro., \$1.50.

ANTHEMS: Dr. Roland Diggle: "It is a good thing to give thanks," 13p. c. s. me. Written for 20th anniversary of Dr. Diggle's pastor. Presser, 20c.

Haydn, ar. Ivor Atkins: "Te Deum," 29p. c. md. Carl Fischer, 70c. Latin and English texts; "scored for flutes, oboes, bassoons, horns, trumpets, drums, strings, and organ; orchestral score and parts may be hired."

George W. Kemmer: "Benedictus es Domine" in C, 7p. c. md. Gray, 15c.

Eric H. Thiman: "Benedictus es Domine" in D, 8p. cq. e. Gray, 15c. As this work will not be given later review it may be said here that the Composer's use of many unison passages, in service music of this kind, and his invention of worthy themes, make his music not only strong and effective in the service, but also help the organist by placing before him routine music that does not require too much time in its preparation. This is a fine composition. Any choir can do it well.

Burnet C. Tuthill: "Benedicite Omnia Opera" in Fm, 21p. 8-part. unaccompanied. me. Gray, 25c. Written for two 4-part choirs, and worthy of inspection if your choir can do that kind of work effectively.

ANTHEMS: MEN'S VOICES: Tchaikowsky, ar. H. Whitford: "Praise ye the Lord," 3p. cqu. e. J. Fischer & Bro., 12c. Here's an anthem almost any choir of men's voices can undertake with confidence; it is not of the jubilant praise type but rather of the solemn. Low basses will need E; top tenor range is commendably conservative.

CHORUSES: SECULAR: Sydney Thomson: "An Hymne to Love," for two 4-part choirs. u. 19p. md. Gray, 25c.

Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

Ed. C. BAIRSTOW: *Evening Song*, 6p. 7½ min. me. (Schmidt) Few organists have to play evening services in mid-summer, but when a prelude is required for such an occasion what is more delightful than this number? The first and last parts are in lyric style, the melody being assigned to a Swell reed with a wavering double-note accompaniment for right hand on the Choir. The second part is in harmonic style and in strong contrast to the other parts. This piece is always sure to receive favorable comment.

Th. BUBECK: *Meditation*, 7p. 8 min. me. (Jurgen-son) For a morning prelude this piece is excellent. Although chiefly in harmonic style, its melodic values are sustained throughout many changes in both tempo and dynamics, and the composition concludes with full organ. It will probably be used about once in two years.

Claude E. COVER: *Allegretto*, 7p. 8 min. (Novello) A skilfully written and effective piece, especially satisfactory to prepare in warm weather and leaves a good impression with the auditor. The first portion in G con-

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tains a distinctive melody for Cornopean, with a short middle section in five-part contrapuntal elaboration for the Great Diapasons; the second, marked *meno mosso*, calls for Celeste, Gedeckt, and Flute; while the third is similar to the first but with addition of a coda.

Do.: *Grand Choeur*, 5p. 5¼ min. md. (Novello) The publishers list this number as "a bright work in postlude style, of a very moderate degree of difficulty." The key is D-minor, the first part in harmonic style; the second part is in B-flat, quite melodious and making use of Oboe and Clarinet; the third part is like the first, but rises to a climax in coda and closes with a *terce de picardie*. A very useful number for a summer morning postlude.

Theodore DUBOIS: *Seven Pieces*: Prelude, Cantilene, Marcietta, Interlude, Priere, Postlude-Cantique, Marche-Sortie, 3 to 5p. and 2½ to 4 min. e. (Novello) An invaluable collection, practically all of which will be used frequently, and can be especially recommended for those seasons when the demand is for easier numbers of high value.

Arthur M. FOX: *Cavatina*, 3p. 3½ min. ve. In *Ecclesiae Organum*, Book 8 (Vincent Music Co.) Although just a good melody with the simplest of harmonic progressions in its accompaniment, this little number is useful and quite attractive.

Harold A. JEBOULT: *Improvisation* in A, 3p. 3¼ min. ve. In *Ecclesiae Organum*, Book 8 (Vincent) From a theme of seven notes the composer has worked out a very charming little piece that can be played by most organists at first sight, and that may be used time and again.

Edwin H. LEMARE: *Communion*, Op. 68, 4p. 6½ min. me. (Gray) The sub-title, *Peace*, adequately describes the impression gained from a hearing of this beautiful composition which should be in the repertoire of every organist. Of the flowing harmonic type, mainly in five parts, it requires delicate registration and very smooth playing.

H. Alexander MATTHEWS: *Sortie*, 5p. 3½ min. me. (Schirmer) A foot-note to the music states that "this piece affords good practise in playing of a robust and virile nature, where varied touches play an important part in the effect." A good postlude, of harmonic style, easy to prepare and play, and wears well.

MENDELSSOHN, ar. Samuel P. Warren: *Notturmo* *Midsummer Night's Dream*, 7p. 6 min. md. (Schirmer) A fine transcription of this favorite number, suitable for summer evening prelude.

Ernest NEWTON: *Cavatina* in G, *Duetto* in G. each 4p. 3½ min. ve. (Novello) These are published separately, are very simple little pieces of melodic type, within the reach of the youngest student and are well-liked by all.

Key to Publishers

The more successful a professional man is, the more he knows, and the greater is his interest in all things pertaining seriously and constructively to his profession. An increasing number of organists are basing their purchases of new music on the recital and church programs of that select minority whose programs are frequently found in these pages. This is arousing an increased demand that we include the name of the publisher in our program columns.

In our review pages there is ample room to give the publisher's name in full, but if that were done in the program columns it would require two lines instead of one for each listing, and thus reduce the number of listings by half.

We have therefore developed a key-system by which we can, with one or two letters only, indicate not only the original publisher of any composition but also the American publisher through whom the publications of some of the foreign houses may be conveniently purchased.

- | | |
|---|--|
| a. Arthur P. Schmidt Co. | jn. Carl Simon |
| b. Boston Music Co. | jo. Otto Junne |
| c. Carl Fischer Inc. | jp. H. Pawelek |
| d. C. C. Birchard & Co. | jr. W. Reeves |
| e. E. C. Schirmer Music Co. | js. Schott Freres, Belg. |
| f. Sam Fox Publishing Co. | jt. L. J. Biton |
| g. G. Schirmer Inc. | ju. Procure Generale |
| h. H. W. Gray Co. | jw. L. Schwann |
| i. Harms Inc. | jz. "Sten" |
| j. J. Fischer & Bro. | Following obtainable as noted |
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PROF. SAMUEL A. BALDWIN

Who played in New York City April 3rd, his 1363rd New York recital
From a painting by Boris Luban—see page 274

The AMERICAN ORGANIST

Vol. 16

MAY 1933

No. 5

The Silbermann Organ

Some Technical Details that are Important Contributing Factors to the Excellence Universally Acknowledged in Silbermann Ensembles

By DR. OSCAR E. SCHMINKE



AMERICA is indeed entering the golden age of organ building. Not content with having outstripped Europe along purely mechanical lines—witness the adoption of our console by the most progressive builders overseas—she is beginning to formulate the ideal organ, by which may be understood an amalgamation of the solo-stop idea with the ensemble principle. Anyone doubting this statement is invited to

hear the magnificent new instrument in the Church of St. Mary the Virgin, New York City. This trend toward the ensemble organ is creating an ever growing interest in the Silbermann genius.

My article on this subject in 1924 made no attempt at explanation; it simply stated the facts. This was all I could do at that time. Some months ago there was placed at my disposal a volume entitled *Die Entwicklungsgeschichte der Orgelbaukunst*, by Professor Emile Rupp, a veritable gold-mine of information which I recommend most heartily to those of my readers familiar with German.

Armed with ideas culled from this book, together with my own aural impressions and suggestions from well-informed friends, I have been encouraged to attempt the long-deferred explanation. The fear of my own inadequacy for so formidable an undertaking was somewhat allayed when I discovered in another book—Gottfried Silbermann, by Ernst Flahde—complete confirmation of some of my own theories. Trusting to the leniency of my readers, here goes!

As a prelude let us make it clear at the outset that the question of adopting this, that, or the other foreign formula is not up for discussion. America is no longer a child, and therefore an imitator, in cultural matters. Men of brains do not adopt, they adapt other men's ideas to the exigencies of their own work. As Mr. Walter Holtkamp writes me, "We must forge our own tools in order to be able to use them."

Now then, what has Silbermann to offer us which we do not already possess in our most advanced instruments?

No one will be so foolish as to deny that in the past two hundred years great progress has been made in the scaling and voicing of individual tone-colors, especially reeds and strings. The Silbermann family built no true strings; what is designated as Viola da Gamba in their organs is a very mildly voiced Gemshorn or conical flute. The reeds of Gottfried are rather primitive in their voicing, although good for their own day. His Pedal Posaune was of very smooth, almost stringy quality and had a wood resonator. The 8' Pedal Trumpet, on the other hand, of robust and penetrating tone, imparted great precision and clearness to Pedal passages of the polyphonic music then in vogue. Mr. J. B. Jamison tells me that this type of Trumpet also acts as a good binder between manual and Pedal tone. However the forte of the Silbermann organs are the Diapasons, both open and "stopped."

Some of my friends (nationally known virtuosi) tell me they don't like Diapasons and avoid them whenever possible. I can understand such an attitude without in the least sharing it. The Open, once the King of the Roost, has seen its supremacy challenged by all sorts of nouveau-riche among organ colors. The Clarinet, the Horns both French and English, the strings fat and lean, the Tibia, Kinura, Marimba and Sleigh-Bells have all sought to push the monarch off his throne. When all is said and done he still remains as in the day of the Roman water-organ, very much the backbone of our instrument.

Seeing then that it is impossible to get rid of him, it would seem to be good horse-sense to try to make the Open as beautiful as possible. Our modern Diapasons with their very dignified foundational tone will never capture the popular imagination. They are soothing, almost soporific—like Mrs. Winslow's popular concoction. If used for any length of time they cause ennui to the listener.

Worst of all, this type of Open does not combine with upper-work; it just barely accepts the 4' Octave. There are far more interesting types than this Tibia-toned gentleman. The English have some beautiful specimens; Casavant Freres make one with considerable harmonic development which holds the interest. Some of our builders who stick to the older traditions also do com-

mendable work in this line. The Schulze has its adherents. Of all the Diapasons I have ever heard I consider the Silbermann Open the most beautiful, when used alone, and the most useful in combination.

It is distinguished by a silvery tone quality, great fullness in the bass, and a treble which is both brilliant and mellow. It combines beautifully with superoctaves and properly-scaled Mixtures, forming a chorus which has never been surpassed.

Bach and his sons, Mozart, Mendelssohn, Schweitzer, Widor, etc., etc., musicians both past and present have found the charm of the Silbermann ensemble ideal. In 1771 the English organist Burney, on hearing Gottfried's work in the Frauenkirche, Dresden, was moved to "unlimited admiration" for the Diapason chorus. In 1828 another English musician, Edward Holmes, wrote: "We should strive for an amalgamation of the 'sweet' tone of the organs in Westminster Abbey and the Temple with the magnificence of the Silbermann Diapason chorus; in this way we will achieve a perfect type of its kind."

This is exactly my own idea, combining the very best that England and America can offer with the silvery flood of light shed by the unparalleled Silbermann tutti.

Next to the Open in importance is the stopped register which appears under various names: Bourdon, "Gedackt," Rohrfloete, Quintadena. These stops (except Quintadena) represent a crossing of the usual Stopped "Diapason" and the Rohrfloete—which can be seen in the detailed specifications. The Rohrfloete was always stopped in its lowest octaves, and the "Gedackt" is built in Rohrfloete style in the treble. Rohrfloete 8' is open in its topmost octave.

Father Smith introduced this type of Stopped "Diapason" in England. I, for one, find it far more interesting than the stopped flutes used at present. The tone resembles that of the cello and reminds me of purple velvet. Both Flahde and Rupp describe it as having French Horn quality with a silvery shimmer. Jehmlich, a modern German builder, imitates it well in his organs, which I had a chance to try, far better than the Open. This stopped register forms an ideal base for the additions of Quints and Tierces which play an important part in the Silbermann scheme.

Having tried experiments of my own on these old organs, I reached certain conclusions which, strange to say, I later saw embodied in Gottfried's own directions as to how stops should be combined. The Quintadena is of large scale, fluty in quality, with a shimmery twelfth. The conical flutes are mildly brilliant but not cutting. The Viola da Gamba is extremely mild. The distinguishing feature of Gottfried's voicing is a silvery brilliance plus a mellowness which is most difficult to describe. In the modern German organs which I had the privilege of playing, the builders with few exceptions failed in aiming at this quality, especially in the Open; their brilliance cut like a dagger.

Much as the Open and Stopped "Diapason" impress one in a Silbermann, his chief claim on our attention is the unique manner in which he combines the rather simple tonal units used in his work. His ensemble has the transparency of a Swiss lake, neither grit nor mud of any kind. How he achieves this perfect blend is for the experienced builder to fathom. Note first of all that his scale for the Opens is the same for all the various pitches. The entire chorus of 16', 8', 4', 2' has the same scale. Not only that, but all these pipes are made of the same material, pure hammered tin, and voiced substantially alike.

Gottfried uses great caution (as will be seen later) in deciding on the scale of the Open. His decision once made, he carries out his principle consistently so that the

same pitch will always have the identical diameter of pipe, whether the stop be 16' Diapason or 2' Octave. For each tone quality he has a different method of equalizing the scale. Thus the Opens halve on the 15th pipe up to 1'. From here they get very much wider in the extreme treble, which accounts for the "lambent sheen of the Silbermann treble." In this way he achieves a full, satisfying bass and a brilliant but comparatively weak treble; together with his stopped register and conical flutes, which are narrow in the bass and full in the treble, the Diapason is ideally suited for contrapuntal work.

The Opens are voiced in such a way that the octaves and super-octaves form the principal harmonics (my own aural sensation). In the Mixture the quints are subordinated to the super-octaves—which, I am told, is different from Dr. Audsley's ideas on the subject. Stressing super-octaves keeps the tone silvery; stressing quints and tierces makes the tone reedy. The Silbermanns want their Diapason chorus "bright and pure." Hence they build the Tierce as a separate stop and exclude it from the Mixtures. For the reedy timbre they use an extremely large-scaled French Cornet, which according to Gottfried's directions is used either alone or in combination with reeds. Dom Bedos gives similar directions. In my own experiments I reached the same conclusion.

Let us consider next how the 8' Bourdon or "Gedackt" is balanced against the Open. If a large-scaled modern Bourdon were added to a Silbermann Open the bass would become thick and muddy. So the Silbermann Stopped is small-scaled and stringy in the bass (cello timbre) whereas the middle and extreme treble are foundational, with a dull silvery shimmer. According to Flahde the diameter halves on the 18th pipe.

Now if any organist or designer, anxious to be rid of the mud which has so encumbered our organs in the past, thinks he can dispense with a stopped register he is making a mistake. To properly build up a harmonic superstructure one must have the proper 8' foundation. In playing on these old organs I noticed how beautifully Quints, Tierces, or Echo Cornet combined with the 8' "Gedackt" on the Oberwerk (Positiv). The reason for this seems to me as follows: In order that a harmonic-corroborating stop may blend properly with the 8' foundation, it is necessary that the latter contain as a natural harmonic the pitch which one desires to add by artificial means. In examining Gottfried's own directions for combining stops, you will notice that he adds the Quint, the Tierce, and the Cornet only to 8' "Gedackt" or 8' Rohrfloete. Both of these stops develop the uneven upper partials. If a builder wants his Quints and Tierces to "stick" to the 8' foundation he must provide a stopped register which develops these harmonics. Similar to this principle for builders is another for performers: If any organist desires to use the 5 1/3' Grossquint or 3 1/5' Grosstierce in a combination, he must add the 16' register to which these mutations belong.

To render their metal "Gedackts" very foundational in tone the Silbermanns employed a pipe-metal containing a large percentage of lead. This is estimated by various authorities as 2/3 lead, 1/3 tin, or 70% lead, 30% tin. For Rohrfloete and Nasat 2 2/3' they used the same proportions. Regarding other stops not made of pure tin, there seems to be some disagreement among the authorities. Rupp claims that ordinary pipe-metal contained 3/5 tin and 2/5 lead. Only one point seems sure: when a foundational tone was desired, a metal with a large proportion of lead was employed. Cymbel and Mixture are always made of pure tin.

On the Great the 2 2/3' Quint is open; on the Oberwerk, the 2 2/3' Nasat is a Rohrfloete. The 1 1/3' Lari-

got is a Spitzfloete. When a manual has no 8' Diapason but builds up on 8' "Gedackt" and 4' Octave, the 2 2/3' Nasat is a covered flute. Tierces are always very foundational in voicing and less obtrusive than Mixtures; they are intended for individual coloring rather than brilliance. Anyone who will take the trouble to think the matter out can see that a Tierce with pronounced harmonics of its own will clash with the 8' foundation, especially if the music brings minor thirds. It is up to the modern builder to experiment along these lines to avoid all grit in his combinations. Note also that the conical flutes have a scaling of their own; the diameter halves on the 20th pipe. What a subtle means of balancing the gamut of tones!

Just as Gottfried balances his registers one against the other within the manual, so he balances one manual against another. In Rupp we read:

"The cardinal principles of Silbermann construction are:

"1. Fullness and mellowness of tone by the use of large scales even in all harmonic corroborating stops.

"2. Homogeneity of tone of each manual effected by permitting only small differences of scaling in the stops belonging to one manual.

"3. Strong contrast in the tonal character of each manual.

"4. Mild voicing of harmonic reinforcing stops (16' as well as upper-partials) so that these will not stand out as separate entities but are completely dissolved in the 8' foundation, thus strengthening the same mightily (by resultant tone).

"5. A complete set of harmonic corroborating stops on each manual."

Regarding No. 1, has not the great fault of upper-work in the past been its narrow scaling and faulty "brilliant" voicing, which instead of reinforcing the 8' foundation caused a disagreeable, sour tone of ear-piercing quality? In the German organ of the nineteenth century the Mixtures were quite aptly nicknamed "the screamers." In a Silbermann the mutations are so voiced as to be used for coloring the 8' foundation and not merely to add brilliance. The latter is accomplished by the Mixtures. Even so, one can add Cymbel alone to the 8' foundation and still get a round, satisfying tone as this mixture is voiced very soft in the extreme treble. Yet this same Cymbel will cast a sheen like a spot-light over the full organ. Remember that after 1' the scale is kept very wide. A Silbermann ensemble in ascending from bass to treble reaches its maximum brilliance at about f² or g² and from there on gets milder as its goes up. This is quite contrary to the usual style of voicing which aims at a continuous crescendo up to the final note in the gamut. The ideal ensemble should to some extent combine these two principles, the former for Bach, the latter for Widor, using care however that the uppermost octaves do not scream.

Regarding No. 2 and No. 3, unity and contrast of the different manuals, Gottfried defines his ideal as follows: Great, large and grave scaling; Oberwerk, brilliant, pointed scale and voicing; Brustpositiv, lieblich, delicate voicing; Pedal, strong penetrating voicing. We have at our command today a far larger assortment of colors than were ever vouchsafed the old masters, but we are still somewhat in the dark as to how the hues of the tonal palette should be grouped to the best advantage.

The views of Senator Richards along these lines command our closest attention: Great, Diapason chorus; Swell, reed chorus; Choir, flute chorus; Bombarde, reeds on high pressure; String Organ, floating (or on Swell).

In this connection Mr. Jamison writes, "Stops of very characteristic tone quality should be voiced softly or ex-

cluded from the ensemble." To which I echo "Amen." There is nothing which creates more grit in a tonal entity such as each manual is supposed to be, than a group of strongly characteristic colors battling for mastery. For this reason the Silbermanns did not build strings, although they were coming into vogue at the time. Even today the French with their strong sense of fitness and balance exclude keen strings and other aggressive colors from their organs. Strange to say, they tolerate such an enfant terrible as the Cromorne.

A potent source of monotony in organ music as contrasted with the symphony orchestra is the constant mixing of colors with manuals coupled at all times. I refer here to f or ff combinations. Would it not be wise if we could mass the various families of tone (by duplexing) each on some particular manual so as to have at our disposal the contrast which such choruses of tone color give us? Aside from this, it is important that the organ designer have in mind a definite ideal of tone for each manual which should embrace not only the 8' foundation but the upper-work as well. We have as yet scarcely scratched the possibilities of harmonic reinforcement.

In this connection I strongly suggest that very individual harmonics such as Tierces or Septiemes be built as separate stops, and not put in Mixtures. Should the organ be large enough to call for a Mixture of many ranks, the old method of breaking these up into Mixture or Cymbel (containing quints and superoctaves) and Cornet or Sesquialtera (containing tierces or septiemes) is far preferable to massing all the harmonics on one stop. The Cornet or Sesquialtera imparts a very pungent flavor to a manual, which is not desirable at all times.

Regarding the use of the Cornet there seem to be two divergent views. Dom Bedos as well as Silbermann recommends it either alone or with reed chorus. Rupp says it originated in Spain as a flue reinforcement of the weak treble of old reeds. Mr. G. Donald Harrison claims that the Tierce added to the reed chorus causes grit. If voiced very foundationally it should not do so. Personally I prefer the Cornet with the Swell reeds, and the Tierce, if used on the Great, as a separate stop. The Silbermann Mixture and Cymbel on the Great are silvery, not reedy.

As regards duplexing, let us suppose that an organist likes a big-scaled Gamba on the Great. Would it not be well to duplex this stop on the Swell with the main body of strings and exclude it from the Diapason chorus on the Great? In this manner the purity of color of each manual can be maintained while at the same time the performers can accompany the Gamba either by the weaker strings or the Stopped Flute usually found on the Swell. In a large four-manual such duplexing would not be necessary. In order to keep the Great transparent for contrapuntal music, the Silbermanns do not use the 5 1/3' Grossquint or 3 1/5' Grosstierce. Would it not be wise to follow the practise of Cavaille-Coll and reserve the heavy emphasis on the 16' tone for the Bombarde manual? Customarily we use the Bombarde mainly for a grand climax, and at that point the music is usually written rather high and in massive chords.

Gottfried employs contrast of pitch between the manuals by basing his Brustpositiv on 4' tone as follows: "Gedackt" 8', Principal 4'. Performers will do well to remember that in echo passages in Bach, played on a Silbermann, the echo is not only weaker but higher in pitch than the first figure. This is the reason why Prof. Gunther Ramin favored the 4' flutes so much on his recent tour. An old Brustpositiv has an extremely acute metallic tone. I would suggest that the Choir Diapason on our organs be unified at 8' and 4'. For ordinary use it

could be used at the former pitch, for Bach at the latter. In my own arrangements of Bach I sometimes transpose a passage an octave higher in order to approximate this baroque effect. Gottfried bases the Great strictly on the 8' tone and the Pedal on 16' tone. His 32' Untersatz is a very weak Bourdon. On two occasions he had in mind a 32' Bombarde but failed to carry out his purpose, for lack of room. Perhaps also he feared for his wind supply, which was none too good in the old man-power days. You may have noticed that Bach employs massive chords (if at all) only for short intervals of time, as in the conclusion of the D-major Toccata. A six- or eight-toned chord if held too long would cause the organ to "sob."

Regarding No. 4 and No. 5, the subject of the blend of Silbermann upper-work with the 8' tone is one requiring the most intensive study on the part of any builder who desires to approximate the Silbermann ideal. The resultant 8' tone coming from such perfect blend is an important factor. The reason why the making of perfect harmonic-corroborating stops became more or less of a lost art is ascribed to various causes: a. Introduction of the tempered scale; b. Raising of the wind-pressure; c. Mania for excessively loud and raucous 8' and 16' tone. Rupp, an Alsatian, takes the French point of view and blames it all on Nietzsche and Wagner.

The influence of the tempered scale on modern music would require several volumes for an adequate discussion. All Silbermann organs were originally tuned in untempered scale. According to legend, Bach and Silbermann had some heated debates on the subject, but old Gottfried refused to yield his ground. Once when Bach was giving a recital on a Silbermann he spied Gottfried in the audience, whereupon he started to improvise in the key of A-flat. This, in ancient parlance, "made the wolf howl." At this, the old codger angrily got up and stalked out of church.

It was my unique pleasure to play on one of Gottfried's masterpieces in which fifths and thirds were tuned

absolutely pure (in the key of C). The modern ear has become so blunted by all the grit which we hear in present-day music that our sense of pitch is sorely out of plumb. I am in no sense a conservative who shies at modern harmony, but my ear is at times greatly outraged when horns or trumpets in the orchestra are distressingly out of tune, or a choir conductor permits his sopranos to sag from pitch.

Some time ago there was a discussion as to whether Mixtures should be tuned pure or in tempered scale. The ordinary tuner cannot tune pure, even if he stands on his head. On my little residence organ there is a Dulciana unified at $2\frac{2}{3}'$ and $1\frac{3}{5}'$. When a tuner some years ago tried to tune these "in harmony" instead of in octaves (as usual) the result was an awful mess. My own ear accepts without great protest mutations tuned in tempered scale. Half a loaf is better than none. Tempered mutations will not give us ear-ache if they are voiced properly and kept in tune. For the latter purpose I would suggest a more stable method than the loose tuning collar in use at present, which so easily gets out of place. Gottfried required five or six months to tune his large three-manual organs, three weeks for the Vox Humana alone. The most delicate work was done at night. The stoppers of the "Gedackt" were soldered in place; they had to be tuned by the ears. How is that for a rush-job?

Regarding modern wind-pressure, Mr. Harrison states that he knows the "foundational" voicing of the old Mixtures, but that in order to use the low pressure required for such voicing ($2\frac{1}{2}"$) we would have to return to the slider-chest. On these purely mechanical matters I am an ignoramus; but where there is a will there is a way. Both Rupp and Flahde contend that by raising the pressure, the silvery tone of a Silbermann Diapason chorus is completely ruined.

(To be Continued)

Silbermann Organs—a Happy Memory

An American Concert Organist Recalls his Student Days when he Played Silbermann Organs and Gave a Recital on One of Them

By SAMUEL A. BALDWIN



WHEN ONE is elderly he may be allowed a "return to yesterday." Hence I am moved by an article in the March issue to tell something in regard to Silbermann organs I have known.

I spent three years in Dresden, studying under Gustav Merkel and others, and there are two Silbermann organs I knew very well. The one in the Royal Church of the Evangelist (Protestant Court Church) I did not know, but the other one referred to, in the Frauenkirche (St. Mary's), I knew because I gave a recital there in 1884, as a sort of farewell to student days. Tradition has it that this was the organ Bach played upon during a memorable visit to Dresden, which must have been soon after it was built in 1736.

The organ was very imposing, as the acoustics of the church were remarkable. It is a strange structure

architecturally—a great dome supported on a square lower structure. Imagine a cathedral without choir, nave, or transepts, and you have the Frauenkirche. The organ was placed very high, reaching up to the line of the dome, which collected the sound and poured it over the congregation in the galleries and on the floor below.

But the Silbermann organ I knew best, Bach could not have known, as it was not built until about 1750, the year of his death. This was the much larger organ in the Catholic Court Church, where Merkel was organist. I have his authority for saying it was Silbermann's last work. If the Frauenkirche organ was a Silbermann, this surely was, as a glance would tell you they were by the same builder. The consoles in both these organs were the original ones, "black" keys were white, "white" keys, black. The last time I was in the choir gallery of the Court Church was in 1913. The original console was still there.

The coupling device would seem very crude to us now. There were brass knobs in the key-cheeks.

Seizing these firmly you drew forward the whole keyboard, being careful not to touch the keys during the process. If both the Oberwerk and Brustwerk were coupled to the Hauptwerk the action was so heavy that passage work was extremely difficult.

The pedal-board was only two octaves in compass, and the low C-sharp was omitted in both manual and pedal. (One way of saving money.) This required some juggling of the pedal part. Passages running above C-25 were played an octave lower, and those containing a low C-sharp, an octave higher.

Merkel did not teach in the church during the winter, as it was unheated even as late as 1880. I therefore enrolled as a regular student at the Royal Conservatory—a fine institution in those days, with some of the best men in Germany in every department.

But the organ there was small and in order to have access to a large instrument I took extra lessons in the Court Church every spring and autumn for three years. So this Silbermann organ I did know very well.

I understood the pipe-work was the original. Undoubtedly the reed pipes had been revoiced with new tongues more than once, and there had been much repairing. Once when we started in in the autumn Merkel seemed very happy to announce that the organ had been re-leathered throughout.

There was much that was still very fine in the organ. The tone had a noble dignity, and there were many beautiful individual stops. I remember a smooth, lovely Fagotto in the Pedal. The full organ was very brilliant owing to the large number of Mixtures. There was even a Mixture of six ranks in the Pedal.

The church was a vast one with a tremendous barrel-vaulted roof. The acoustics were fantastic. Play a short chord on the organ and you would hear three chords. So it was "langsam spielen."

This church was the home of the "Dresden Amen." It was sung there not only at the end of the service but throughout the mass. I shall never forget the thrill and ecstasy of it. A rising surge of tone from the choir, which died away and vanished, as it floated and reverberated down the church.

Wagner never forgot it either, and thirty years after he left Dresden he added the "Dresden Amen" to the Grail Motive in "Parsifal," which gives it the note of adoration he needed.

The music in this church was considered the finest of its kind in Germany at that time. There was a fine choir of boys and men, and a full orchestra, an ample contingent from the orchestra of the Royal Opera House, one of the perfect orchestras of the world. The soloists, too, were assigned from the opera staff. So I looked to see what was on at the church just as I did for the opera.

The requiems for members of the royal family which came on from time to time were especially worth while. I do not remember a note of the music, but never can forget the effect in that church of the startling, tragic crash on the gong in the Cherubini "Requiem." It has made every crash and drum-beat I have heard since seem utterly futile.

Other memories crowd around me. The church is at one side of a great open space, which is at the heart of Dresden. Adjoining the church is the castle, then the art gallery (the home of the Sistine Madonna)

then the opera house and on the Elbe side the Hotel Bellevue. A wonderful place for an open air concert.

In 1880 Emperor William I came to Dresden to review the Saxon troops. Early on a certain evening the combined Saxon military bands gave a concert in this place. There were 800 instruments, 50 first trumpets. Kolossal! The playing was wonderfully smooth and blended, and the enclosing buildings made just the right sort of space for such a mass. I remember the "Rienzi" Overture was one of the numbers.

Following this concert there was a gala performance at the opera. In the royal festival box there were three German emperors: William I, the Crown Prince Frederick, who was Emperor Frederick for ninety days, and the young Prince William, then in his early twenties, now the ex-Kaiser of Doorn. There were the last three Saxon Kings, the then Grand Duke of Baden, Luitpold of Bavaria, later Prince Regent, and, not to be forgotten, Bismarck and Von Moltke.

The parquet was filled by the officers of the Saxon Royal Guard, who made a brave show in their golden, white-plumed helmets. Being on duty as a guard of honor for the emperor, they sat with them on, until later permission was given to remove them. It is no wonder I have forgotten what the opera was.

As to the four churches in Leipzig with which Bach was associated I knew the organ in only one of them, the Nicolaikirche (St. Nicholas).

In 1884 I went to Leipzig to hear the Good Friday concert of the Gewandhaus Orchestra under Carl Reinecke. Beethoven's Ninth Symphony was always given on that day. I told Merkel of my going and asked him what organ I should see. He said the "new" organ in the Nicolaikirche. Therefore an organ rated as new in 1884 could hardly have any relationship to the one known to Bach. Merkel gave me a letter to Dr. Paperitz, the organist of the church, but he said he was in such poor health that he would not go to the church with me, but would send his substitute. So it came about.

The organ was very large for those days. My impression is there were ninety-four stops. While new it was not modern. There were no combination facilities and every stop had to be drawn by hand. Much to the consternation of the young organist I played the Reubke Sonata. It kept him busy doing the registration. In this organ there was the germ of a swell-box, the only one I saw at that time in Germany. One stop only was enclosed and it was called the Schweborg. It was a soft stop, similar to our Unda Maris. It was regarded as a very dangerous tendency which might lead to sentimentality in organ playing.

My friend took me to the Conservatory, where I secured a student's ticket, good for the final rehearsal for the concert I had come to hear. Those were the days of the old Gewandhaus, the one known to Mendelssohn, an oval room with the most perfect acoustics. While the rehearsal, in a way, was as satisfactory as a concert, of course I wanted to hear the concert itself. This seemed impossible, as the tickets were held in families from one generation to another. My friend said to go and see Dr. Gunther, president of the Gewandhaus Concert Association.

How I went to see Dr. Gunther, who was most cordial and sympathetic, and who kindly presented me with a ticket for the concert, is another story, and has nothing to do with Silbermann organs.

Radio Recitals: Article 4:

Broadcasting the Organ

Some of the Technical and Artistic Problems Met and Solved
In the University of California Recital Series

By ALEXANDER SCHREINER

RADIO broadcasting for the organist presents an interesting field of work that is replete with natural advantages as well as beset with handicaps. It is a problem full of both difficulties and favorable circumstances. To recognize the pitfalls means to avoid them, while concentrating on the natural resources means to emphasize that which will spell success.

We are living in an age of POWER and we are a people who demand VARIETY. We do not care to confine our condiments to the table but wish to extend their spiciness to our work, to our recreation, to our very personalities. This is a period of force and energy characterized by a positive horror of the banal, all of which lays a perfect setting for the organist whose instrument of anywhere from five to a hundred horsepower, with a tremendous diversity of colors that rivals that of a symphony orchestra, offers power and variety to a superlative degree. No flute player could either tour the country or stay at home and play fifty or a hundred recitals a year. Even the great pianists, perhaps, would have a difficult time to draw an audience week after week in the manner of many organists. And the reason is that neither of these instruments—indeed, that no other instrument—is blessed with the power and with the rich variety of the modern organ.

With these important natural assets the organist is in an advantageous position in confronting the present-day audience, both over the radio and in recital. In offering his instrument and his art to the general public via radio, however, he is faced with a number of serious problems. Any consideration of the organ for broadcasting purposes must take into account such difficult questions as the musical tastes of the radio audience, the condition of organ literature, and the study of organ dynamics and colors in relation to the radio.

First and most important of these problems is probably the radio auditor's LEVEL OF APPRECIATION which in this democracy of ours is lower than was that of the aristocracy for whom the great musical masterpieces were written. But the intellectual and artistic level of

our country is rising. Even our present economic situation is causing the great masses to turn again toward those things "which rust cannot corrupt and thieves cannot . . .". And herein lies the opportunity of the sincere musician.

Closely related to this problem of audience is the question of LACK OF LITERATURE, which presents a difficulty the acuteness of which is most keenly felt by those who perform regularly to the same audience at short intervals. What a tragedy it is that the romantic school produced practically no work for the "king of instruments." We have no Beethoven, Chopin, Schubert, Liszt, Wagner, or Tchaikowsky of the organ, and these are the men who put warmth and color into music. No doubt they considered the old church organ too cold and inflexible an instrument to present their warm and human music. The organist can partake of these romanticists only if he is willing to play transcriptions, and from this, some performers shrink. As a consequence many of our finest organists play programs of Bach and pre-Bach and from these jump to modern music, feeling that they will cause pollution if they play a transcription. Such programs must be more or less cold and ungrateful, for the music of these periods is lacking in human interest.

Even Franck, himself an organist, wrote his two finest and loveliest compositions for instruments more pliable than was his unwieldy organ at St. Clotilde. I refer to his Sonata for piano and violin.

Surely the music to be presented over the air should consist of the very best that the radio listener is willing to accept. But let us not delude ourselves. This type of audience, though varied of course, does not consist of such musical aristocrats as Haydn had at the house of Esterhazy, it is not an audience of informed piano students such as our great concert pianists draw, it is merely Mr. John Public. He admits his lowly musical propensities but says that he is willing to improve himself if we do not insist on too great strides all at once (or perhaps ever). The music he likes is the type with a generous amount of human interest. It may be artistic music or

not artistic music, but he demands something with a goodly amount of "feeling." The musician is prone to give him art without stopping to consider whether it contains that human touch or not.

The course to follow is perfectly simple—to present those examples of art that at the same time touch the heart. There should be little music of the type which Saint-Saens says is art merely because of its lofty form and masterly development, but it should be music drawn largely from the great romantic school—which, in the case of organists, means transcriptions. I agree with Heifetz who says that the "opposition to transcriptions is blind conventionality." He considers anything worth playing "if it is beautiful, if it is expressive, or if it is catchy."

It was Beethoven who started this injection of human passion and yearning into music and it is our ultramoderns who are driving this emotional appeal out again. I believe that in order to secure the interest of the gigantic radio audience of music lovers, who have little technical understanding, we must play works of the romantic human-interest type. I am of the opinion that that is the music which we *all* learned to love first, if we would only stop to confess it. Then after a thorough acquaintanceship and understanding of such music, the ceiling of appreciation automatically rises and there is a demand for something more complex, something that is not entirely for the heart but is also for the mind.

Our big American radio audience has not yet emerged from the sentimental stage, but some day it will. In any event we will do more harm than good if we attempt to force the situation. Musicians should study the gentle art of persuasion. A doctor cannot compel his patient to get well, the patient must exert his own recuperative powers. As the musical-prescription doctors of our country it behooves us to be kind and considerate of our listeners, and to realize that they are really initiates to the literature of the masters and not comparable with the experienced recital audiences. The radio listener was not born grown up, and to him concentrated intellectual food is somewhat indigestible. He cannot be blamed for refusing it. Give him tastes of it, but do not choke him. He will also accept a little modern music, because of its novelty and programmatic qualities.

It was recently my pleasure to make out a series of twenty short *programs that I am now broadcasting from the organ at the University of California at Los Angeles. This University is presenting a series of fifteen-minute broadcasts every day on various subjects, and each is accompanied by a printed booklet containing detailed information. This is much after the manner of the British Broadcasting Corporation. The booklet which I prepared may be secured by sending ten cents to the Radio Division, University of California at Los Angeles. It contains the programs, descriptive notes, biographical matter and little elementary nick-nacks concerning musical form, the fugue, the organ, and suggestions for reading. It is built on a historical basis from pre-Bach to the present day.

I do not consider this series an ideal group of radio programs since it lacks a sufficient amount of music from the romantic composers. Ordinarily there should be a generous amount of Beethoven, Schubert, Schumann, Grieg and other such romantic composers. Many of their lyric works broadcast better on a good organ than on the piano. But these broadcasts of mine, which emanate from an educational institution, can be a bit more exclusive. The prestige of the University draws perhaps a more intellectual audience, one which knows a great deal of music and is eager to acquaint itself with new literature, so these programs consist entirely of original works for the organ. The name of the series is therefore Great Organ Composers.

Another problem in radio work concerns the general handling of the organ, and here let me mention that my radio experience is in local broadcasting from the Skinner organ (4-90-5200) at the University of California at Los Angeles and over the national network from the

Austin organ (4-125-8000) at the Salt Lake Tabernacle. The tremendous power of the modern organ which has been named as one of its chief virtues is an item that must be passed by in broadcasting. In fact, both extremes, as far as dynamics are concerned, must be avoided. The microphone is unable to pick up the softest stops and full organ goes over the air like a roar from the jungle. To pursue and carefully adhere to a middle course is the only wise route, for the greater dynamic effects of the performer will and must be canceled out by the man at the sending dial.

Hence from the point of view of volume, the size of the broadcasting organ is not important, but from the point of view of effect the large instrument has the advantage. It can boast of richer variety and of superior ensemble quality, and the quality of an organ does tell at the microphone.

Flute solos are preferable to stringy solo stops such as the Gamba or the various Oboes. If used, they must be for a few measures only, exactly as in the symphony orchestra. Organists often hurt artistic tastes by long two-page Oboe solos. This is never found in symphonic literature. Strings are to be avoided either alone or when too prominent in the ensemble, and string divisions are great offenders. The Diapasons and flutes give better results. The Vox Humana loses its last vestige of illusion to the human voice over the radio, and should never, never be used. Vox Humana addicts should combine it with a flute (not strings). There is no objection to good Mixtures and reeds. They are excellent in the ensemble and give a certain orchestral precision. I believe that 16' manual tone can never be broadcast to advantage. On the other hand, 4' couplers may alleviate much dullness and bring a bit of sunshine into many a cold old instrument.

What is true in the manuals concerning the preference of flutes over strings is not true of the pedals. There the orchestral quality of string-tone gives better results. The hooty 16' wood Diapason or a loud Bourdon is dangerous. Beginner organists often enjoy its booming effect but it is at its best when used fairly staccato. As for long sustained pedal notes, they should be played softly, for the modern radio picks up the bass tones readily and has a tendency to unduly magnify them into an

annoyance. In the pedal it is generally good to use more 8' than 16' pitch as there is better definition of tone.

While, as it has been previously stated, crescendos and diminuendos do not broadcast accurately, thus presenting a serious artistic disadvantage, in the case of TIME VALUES the radio is, if anything, more faithful than the auditorium. Here is where organists should make the most of a good opportunity. And this is indeed a disciplinary measure, for the organist's rhythm is notoriously bad. He pauses to change his stops, he waits to turn his pages, and he slows down, frequently unconsciously, when the pedal part enters. Some organists have never learned the art of setting a tempo and, like a good conductor, sticking to it. In turning a page it is better to drop a few notes, if necessary, than to drop the rhythm. The notes may not be missed, often there are too many of them anyway. But the rhythm—it must stand. In the case of some finales and toccatas the tempo may be slightly accelerated throughout the piece, but it must be done imperceptibly, without giving any feeling of haste. In this respect organists generally can learn much by listening to a well-directed symphony orchestra.

Both the attack and the release of each tone are sent out magnificently by the radio. The microphone, being right in front of the organ and near it, gets a much clearer rhythmic impression, and also tone-color impression, than even the person listening in the auditorium. To the auditorium listener the rhythmic impulses will be beclouded if the hall is resonant, or on the other hand, in the case of non-resonant halls, the tone-color may be seriously altered if the tone is reflected by dead surfaces. But the microphone has a front-row seat. It picks up with mechanical precision the most majestic, powerful rhythms, and it faithfully releases the most subtle artistic rubatos. In this latter regard, organists have much to learn from the great violinists who are specialists in the presentations of single tones. What a joy it is to hear them delineate a melody with just the exact shades of accellerando and ritardando that make the melody artistically comfortable. From the violinist, then, can be learned the art of presenting melodies, and from the orchestra the art of forceful rhythm. The organist needs both.

—NOTE—

*It was Mr. Schreiner's excellent programs that inspired the editorial requests for the discussion herewith presented by Mr. Schreiner. Those programs were given in full on page 168 of T.A.O. for March, though the valuable biographical data and program notes furnished in Mr. Schreiner's booklet were not reproduced. Readers who will refer again to the March issues will better appreciate the unique value of the work being done by the organ department of the University of California.—Ed.

An Ideal Small Organ

An Organist and Builder Overcome the Handicap of an Architect Who Gave Space for Brooms but not for the Organ

By CARL MCKINLEY, *Mus.Doc.*

GORDON CHAPEL forms a part of the new half-million dollar Parish House of Old South Church in Boston, which although not yet entirely completed, was dedicated March first. The chapel is a memorial to Dr. George A. Gordon, for many years pastor of Old South and a preacher of national reputation. It seats about 300 and is of modified Gothic design, with chancel choir and the usual Episcopal arrangement now becoming almost universal in Protestant churches.

The interior is finished largely in stone, except for the wood beams of the ceiling, and is not only dignified and handsome, but is about as perfect a room, acoustically, for music as could be imagined. Its proportions, together with the preponderance of stone in the interior finish, without producing any actual echo, provide a large amount of resonance, which makes the choir of twenty voices sound like twice that number, and the organ, of fifteen actual voices, has already been dubbed a "synthetic cathedral organ."

A brief description of the organ may serve as my contribution to the discussion of the ideal small organ. When I became organist of the Old South two years ago the new construction was already under way, and I went to the architect's office to see what had been provided in the way of organ chambers for the proposed chapel organ. I discovered, to my dismay, what some previous experience with architects had led me to expect: they had provided for the installation of elevators, kitchens, lavatories, broom-closets and drinking fountains, and as an afterthought, apparently, had left two spaces about the size of coat-closets, one on either side of the chancel, labeled "organ." After much effort I was able to get some small additions to the spaces in question, but from the first it was apparent that there would be no room in the organ for a single superfluous pipe.

Because of this necessity, recourse was had to a principle of organ building which neither I nor the Aeolian-Skinner Company usually endorse: unification. The success in this instance would certainly seem to justify its intelligent use where space is very limited.

The organ is laid out as follows:

The Great consists of 8' Diapason, full but bright, 4' Octave, quite bold, and Grave Mixture (twelfth and fifteenth). To this we must add the Pedal Contrabass, a large-scale bearded open wood stop which provides a splendid Pedal foundation for the whole organ.

The Swell, on the opposite side of the chancel, is built around a Geigen Diapason, a Geigen Octave, and a Trompette. The mouths of the Diapason and Octave are kept very low. The Trompette is the same as the stop of like designation to be found in the Choir Organs of the Trinity Chapel (Hartford) and Harvard Chapel organs, and designed by Mr. Harrison of the Aeolian-Skinner Company after French models. In addition the Swell contains a Salicional, Voix Celeste, and a unified metal Chimney Flute, which begins at 16' pitch, and is drawn at 16', 8', 4', 2 2/3' and 2' on the manual, and at 16', 8', and 4' on the Pedal. There is also a Vox Humana.

The Choir consists of but three stops, all unified: Melodia, Gemshorn and Dulciana. All three of these may be drawn at 8' on the Great, and the Gemshorn at 4'. On the Choir the Melodia draws at 8' and 4', the Gemshorn at 8', 4', and 2', and the Dulciana at 8', 4', and 2 2/3'. In addition, the Gemshorn is extended down twelve notes to give a 16' open metal Pedal stop of great value.

The possibilities of this miniature Choir Organ are quite surprising. A delightful Quintadena is obtained with the Gemshorn 8', Dulcet 4', and Twelfth 2 2/3'. By utilizing the sub- and super-couplers to the Great an interesting ensemble can be obtained: Dulciana and Gemshorn 16'; Melodia and Dulciana 8'; Gemshorn 4', 2', and 1', which, outlandish as it may seem is really good. The Melodia is full and somewhat horny; the 4' range is harmonic metal and makes an excellent solo stop.

The Gemshorn is exquisite, and in some ways the most useful stop in the organ; the combination Melodia 8' and Gemshorn 4' is endlessly useful. The Dulciana with 16' and 4' couplers and Tremulant provides one of the loveliest effects imaginable, and I would add a number of other stops to the specification before thinking of wasting space and money on the usual Unda Maris.

With reference to ensembles, here

is one of my prime favorites on the Gordon Chapel organ; it is obtained by coupling to the Choir ensemble the Swell 8' Salicional and 4' Geigen Octave at suboctave only, and we get this:

16' Salicional
8' Geigen Diapason
Melodia
Gemshorn
Dulciana
4' Gemshorn
Dulciana
2 2/3' Dulciana
2' Gemshorn

The Salicional is fairly broad and makes a beautiful rich 16' stop. The Geigen Octave at 8' is a perfect Choir Diapason, and of course the balance can be varied at will by manipulating the crescendo shutters. I can play on this ensemble for an hour at a stretch without becoming tired of it.

Incidentally, in all full-organ combinations, the Choir to Great unison coupler is never drawn, nor the Gemshorn and Dulciana on the Great. Consequently through the Choir to Great sub-coupler I obtain from these two stops an excellent manual double, of open metal pipes, all notes of which are quite independent of the Great, just as an actual 16' stop on the Great would be.

The unit Gedeckt on the Swell also works out extremely well. The 16' range is full and provides the only stopped tone in the Pedal. The silvery tone of the 4' range is in excellent contrast to the color of the 4' Melodia (not shown on the printed specification), and with the combination Salicional 8', Chimney Flute 4', and Nasard 2 2/3' a very passable English Horn is produced.

The Trompette admittedly dominates the Swell and was designed as a climax to the full organ rather than as a Swell reed. It is fiery without being thin, and when added to the full organ with box closed, and the box then gradually opened, gives a crescendo that is quite astonishing. I never expected to obtain a thrill from an organ of fifteen registers, but this one surpasses all expectations. The full organ is rich, clear and very brilliant without being hard and makes it a real delight to play some of the big organ numbers that are usually so pathetic on small organs. Needless to say it is versatile as well as brilliant, and from Bach to the modern repertoire I have found very few pieces that could not be interestingly and effectively registered.

The entire organ is enclosed, the Swell on one side of the chancel, and

the remainder, including the Pedal, on the other. I can see no possible excuse for having any part of such a small instrument unenclosed.

About the console, a few remarks may be of interest. The one-division couplers are controlled by draw-knobs placed with the division they affect. (There are no octave couplers on the Great.) The other couplers are grouped as follows: G-P. C-P. S-P. 4'S-P. 16'S-G. S-G. 4'S-G. 16'C-G. C-G. 4'C-G. 16'S-C. S-C. 4'S-C. Octave couplers are engraved in red, the others in black. The three Pedal unison couplers are controlled by reversibles, with pistons located together in a group just to the left of the Great manual pistons, and with pedals to the right of the Register Crescendo pedal. The reversal of the usual order of Choir and Swell to Pedal brings the Great and Swell to Pedal pistons and pedals at the ends of the group, where they are easiest to find quickly, and incidentally places the pedal couplers in the same relative position as the crescendo shoes.

There are five Swell pistons, and four for each of the other groups, and four generals, distributed between the manuals, located a little to the right of the manual pistons, one each under the Swell and Choir and two under the Great. These are duplicated by toe-studs to the left of the expression levers. The four Pedal combinations are controlled by studs at the right of the Register Crescendo, and by pistons under the left Great. These pistons also operate the pedal couplers and are very useful in service playing. Thus one can pass from full Swell and Great to the Choir with suitable Pedal by simply touching button 1, which reduces the Pedal and throws off all but Ch. to Ped. Returning to the Great, piston 4 throws on full Pedal and all couplers. If it is desired to change Pedal stops without affecting coupler set-up, the foot studs are used. There is a reversible full-organ and a reversible full-Swell with suitable Pedal, neither affecting the draw-stops. There is not much excuse for fumbling in registration changes at this console. It is never necessary to lift the hands from the keyboard or to make any halts in the music in order to make any possible change in registration.

We are using the chapel for two week-day services and for the Sunday afternoon vespers, for which there is usually standing-room only. The dedication program was given twice to crowded houses, and more recitals are in prospect. The Aeolian-Skinner Company are to be con-

gratulated for the success with which they have solved perhaps the most difficult of organ problems: the building of an interesting and effective small organ, and I shall be delighted to show the instrument to any who may chance to visit Boston.

BOSTON, MASS.
OLD SOUTH CHURCH
GORDON CHAPEL
Aeolian-Skinner Organ Co.

Organist, Dr. Carl McKinley.
Dedicated March 9, 1933.
V 14. R 15. S 33. B 19. P 1102.
PEDAL: V 1. R 1. S 7.

EXPRESSIVE

16 CONTRABASS 44
Chimney Flute (S)
Gemshorn (C)

8 Contrabass
Dulciana (C)
Chimney Flute (S)

4 Chimney Flute (S)
GREAT: V 3. R 4. S 7.

EXPRESSIVE

8 DIAPASON 61

4 OCTAVE 61

II GRAVE MIXTURE 122
12-15

CHOIR DUPLEXED:

8 Dulciana

Melodia

Gemshorn

4 Gemshorn

SWELL: V 7. R 7. S 11.

16 Chimney Flute

8 GEIGEN DIAPASON 73
CHIMNEY FLUTE 109-16'

SALICIONAL 73

VOIX CELESTE 73

4 GEIGEN 73
Chimney Flute

2 2/3 Chimney Flute

2 Chimney Flute

8 TROMPETTE 73

VOX HUMANA 73

Tremulant

CHOIR: V 3. R 3. S 8.

8 DULCIANA 73

MELODIA 85

GEMSHORN 109-16'

4 Dulciana

Melodia

Gemshorn

2 2/3 Dulciana

2 Gemshorn

Tremulant

COUPLERS

Ped.: G. S-8-4. C.

Gt.: S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

ACCESSORIES

Combons: P 4. G 4. S 5. C 4. T 4.

Crescendos 3: P-G-C. S. Reg.

Dr. McKinley is author of the stoplist which he developed "after many months of consideration of the problems involved. The actual de-

tails were mostly arranged between Mr. Wm. E. Zeuch of the Aeolian-Skinner Company and myself; naturally Mr. Skinner was consulted about many details and also Mr. Harrison. The Aeolian-Skinner Company have made every effort to make the results conform to my ideas in every detail."

As usual our stoplist is herewith presented so that pipe content and all derivations shall be most readily apparent.

ADDENDA

That a musician of Dr. McKinley's caliber should have the courage and foresight to require a three-manual organ when but fifteen ranks were available is indeed a most hopeful sign that organ playing has entered a new era of versatility and tonal beauty. Another peculiar trait is that Dr. McKinley can see room for improvement even in his own work, and I cannot refrain from quoting the following comments:

"If I were doing the job over again I should undoubtedly draw the Gemshorn at 16' pitch on the Choir, the pipes being already available. The next stop that I would add would probably be an independent 4' flute on the Choir. The only stop about which there is any question in my mind is the Vox Humana; this is a characteristic effect of great usefulness, but in the present scheme the Trumpet is rather too assertive to be of much use as a solo stop, and it is a question whether a capped Oboe or Corno d'Amore would not be more generally useful than the Vox Humana in such a diminutive scheme.

"The Choir ensemble, now obtainable from the Great manual only, as follows: Gemshorn 16', 4', 2'; Melodia 8'; Dulciana 8', 2 2/3', must be heard to be appreciated. It is simply delightful; my large instrument with a Choir Organ of fourteen stops yields nothing at all comparable. Of course it is obvious that a great deal depends on the voicing of the stops in question; lacking proper balance the effect would be either raw or muddy. The other interesting question is that of relative expense of straight stuff versus unified; for this you will have to consult the builders; in the present instance a straight organ was impossible owing to the extreme limitations of space."

It would be interesting to follow Dr. McKinley's thought a little further and, discovering the cost of the present instrument, compare that instrument with any possible two-manual organ that could be built at the same cost.—T.S.B.

Gregorian Chant

An Introduction to that Treasure-house of Church Music
Known at Present only to a Select Minority

By PHILIP G. KRECKEL

WITH NO other motive in mind than to present some plain facts and practical instructions, for those who are unfamiliar with Plain Chant, this article is written. Space will not permit me to write a complete treatise or method and so I shall endeavor to give the reader the simple and essential elements of plain chant.

I have been privileged to hear chant almost daily since my school age and have had an opportunity to study it with the Benedictines at Beuron, and also at Ratisbon, Germany. By a close association with Dr. J. M. Petter, S.T.B., an authority on chant, and through the fine renditions by his Seminarists, I have learned to love and more clearly understand Gregorian. In our day of curious sounds and perturbed rhythm, what a relief to steal into the quiet Seminary chapel, there to hear the venerable, magnificent and peaceful chant.

Great has been the opposition and powerful the prejudice against chant and, oddly, the greatest harm has often come from those who actually tried to sing it. The denunciations of Gregorian, as being gloomy, wearisome, or as Luther called it, "the cry of the wild ass," would never have been heard had it not been for the faulty rendering and bad execution given by singers, which beyond all doubt brought it into disrepute. On the other hand, such renditions as given by Dr. Petter's fine choir at St. Bernard's Seminary, Rochester, N. Y., and other fine choirs, will make a host of friends.

During my student days at the Munich Conservatory, an annual trip was made by several students to Beuron, in the upper Danube Valley, where the famous Gregorian School is located. We called this our spiritual retreat, during which time we received instructions and heard the chant sung at its best, according to the finest traditions. "Digne, attente, ac devote," these cardinal principles were plainly evident to any casual observer. The class that visited picturesque Beuron grew larger and more enthusiastic each year; in truth, the students, of whom some were not church musicians, could hardly wait for this pilgrimage.

Gregorian chant is a matter of no easy acquirement and more than any other music it should be attentively

studied and again and again rehearsed. Chant is holy, unworldly, chastened, in contrast to other forms of music, theo-centric in character, pointing to things divine. It is truly social music, being sung quite universally, and breathes in it a holy spirit. It is chaste and simple in its tonality, its rhythm unlike modern music, and is devoid of senseless repetitions. Its melodies, couched in the ancient church modes, are elevated above the music of the day; the purely diatonic progression insures its purity, strength and simplicity. Is there any wonder that the chant has an irresistible attraction for the prayerful heart?

The church possesses three kinds of music: Gregorian chant, classic polyphony, and modern music. The ideal music for the services is the chant, but unfortunately too much time is given to modern music and in many places chant is relegated to the background. It is my humble opinion that in the not far distant future, Catholic choirmasters will be deemed unfit for their office unless they are equipped to give chant an intelligent rendition.

The greatest impetus has been given to chant through the education of school children in our country by a system known as the Ward Method. That eminent patroness of church music, Mrs. Justine Ward, through her practical method for schools has made the prospect bright for the future success of chant in our country. I have for some years observed how effectively Mrs. Ward's method works among the children in the upper four grades. For instance, it has been possible, with no great difficulty, to teach four hundred children several complete Gregorian masses (including the requiem) which are sung daily.

Gregorian is loved and esteemed by men of all denominations. The Protestant Thibaut, in his little book *Purity in Musical Art*, says that "the Gregorian melodies and intonations are truly celestial; created by genius in the happiest ages of the Church and cultivated by art, they penetrate the soul far more than most of our modern compositions written for effect."

Otto Kade, Editor of the *Luther-Codex*, writes (1871) in the introduction:

"Gregorian chant in its wider signification—'vox verbi divini'—is,

among all the products of the Church's energy, her most substantial, peculiar, deeply tender and most beautiful creation. Nothing in this world equals the inestimable value of these wonderful characters and song-forms, on which the Church has been laboring for a thousand years in order to bring them to perfection. No music touches them in their expressive melodic phrases; they constitute the most mysterious tone-language in the world and form the most precious possession of a community, which, in this rich selection of song-forms, finds a central point where art and religion meet. They are the Bible in music."

I know nothing of the origin of chant, but there are just a few historical facts that are well known and might be repeated. St. Ambrose (A.D. 397) raised church music to a high level, through his zeal and ability, and is known as the author of the Ambrosian chant. St. Gregory the Great, that sainted Doctor, collected, improved and arranged the melodies; at the same time he established schools, and the people were taught these melodies. This period (7th, 8th and 9th centuries) is regarded as the "Golden Epoch of Chant." Much of the music was handed down by oral tradition, on account of the crude system of notation. Simple marks were used to denote the direction of the melody and it was not until the 11th century that a staff was used, by which the pitch and intervals were made clear.

As time went on chant suffered many abuses and, through poor transcription and the rise of modern harmonized music, was lost for some time. The classic church music of the 16th century is considered a perfect model of the chant, because in thematics, rhythm and spirit, it imitates the chant. Modern music of the 18th century, which prevailed in the churches, had a detrimental effect; florid music, designed to amuse the people, had its day and at that time Gregorian had almost been forgotten.

However, a reaction started and since 1850 by research and archaeological science, in the hands of the Benedictines, chant has come back to stay. The two most important events of our day are: the writing (1903) of the *Motu Proprio*, the encyclical on church music; and the restoration of the chant by the Benedictines of Solesmes who prepared the Official and Approved Edition now used.

NOTATION

There are many things, such as notation, clefs, modes, rhythm, etc.,

which the reader will not fully grasp at once and I suggest that he refer to some standard work on the theory of chant. However, I shall give some of the essential elements in a brief and concise manner. The notes as they appear today are as follows: The unit note, called the PUNCTUM; it is used exclusively to represent a single note, but also takes the form of a diamond note, when it is used only in a series of notes. The VIRGA, not used as a single note but as a part of a combination of notes (NEUM).

A Punctum may be lengthened in three ways: by a dot, a tie, or by agogic length, which affects the tempo and not the time value. These notes contrary to modern notes do not represent time value; they are equal to one another in time value. Chant is chiefly declamation and is more a matter of accent than duration, for it is known that the length and brevity of syllables were subordinated to accent. The meaning of accent in chant will be explained a little later.

Next we have the groups of two notes, called NEUMS, the PODATUS, and CLIVIS. The Podatus is a Neum of two notes, in which the lower note is sounded first. The Clivis is a descending Neum. The intervals contained in these Neums may be of different length.

In groups of three notes, the TORCULUS is a combination in which the middle note is the highest. In the PORECTUS the middle note is the lowest. The CLIMACUS, an extended Clivis, is a group of three descending notes. SCANDICUS, an enlargement of the Podatus, is a group of three ascending notes. There are still larger groups of notes as well as ornamental notes, which can be traced to the fundamental groups mentioned.

The staff has only four lines and the melodies usually move within the octave. Leger-lines are used and the pauses are indicated by double-bars, and half-bars on the staff. Two clefs are used, the Do or C-clef, and the Fa or F-clef. The C-clefs appear usually on the second, third, or fourth lines; the F-clef is the same as the C-clef with a little note placed before it. The interval from clef-line to the note below is always a half-tone. The clefs show the relationship between the tones and do not attempt to indicate the actual pitch at which a melody is to be sung. The only accidental used is the Si (B) flat, which accounts for the strong diatonic character of the chant. The common intervals are major and minor seconds and thirds,

and perfect fourths and fifths. Other intervals are rare.

MODES

There are eight modes, each one being distinguished from the other by a different position of whole or half steps. Mode then means manner of arranging whole or half steps. The authentic modes are the 1st, 3rd, 5th, and 7th; the plagal modes are the 2nd, 4th, 6th, and 8th. Some idea of these scales is gained by playing them on the natural keys of your instrument. Mode 1, D to D; Mode 2, A to A; Mode 3, E to E, etc. Every mode has two tones of special importance, the final and the dominant. The final is the note on which the mode ends, unless transposed. A melody need not begin with the final. In the authentic modes, the first note is the final; in the plagal modes the fourth note is the final, since every plagal mode has the same final as its authentic. The dominant is the note around which the melody chiefly moves.

Make no mistake, the nature and characteristics or effect of each mode are quite pronounced. From the very start, the contrasting character and color of each mode have made an everlasting impression on me. The first mode is decidedly festive and majestic, while the second mode is grave, mournful and full of longing. The third mode is imperious and somewhat threatening. The fourth mode is rather mystic but very attractive. No one can mistake the joyous and spirited fifth mode, or the devotional sixth mode. Compare the Introit of the Requiem. The seventh mode is majestic, bold and quite joyous and the eighth mode powerful and manly. It seems to me that a large number of Gregorian melodies are found in the first, sixth, seventh, and particularly the eighth modes. A demonstration of the various modes would prove very interesting. The flat, which we see quite frequently, in order to avoid the tritone (augmented fourth), is the only accidental used.

ACCENT

To most persons accent stands for stress, force, etc., but originally the word never meant anything pertaining to loudness. It stood for a melodic lift, a rising inflection of the voice. It was usually found at the rise or summit of the melody and these are the qualities that must enter into the accent of the Latin word today, if we are going to have anything like perfection in the rendition of the chant. In English words the accented syllables are heavier; not so in Latin. This elevation or lift of

the voice is then the sum and substance of accent.

RHYTHM

It is important at the very outset to distinguish between time and rhythm, also between a metrical and a free rhythm. In Gregorian we have free rhythm, not meaning that the singer is at liberty to sing as he pleases, but according to certain laws of order.

Chant knows nothing of the regular recurring accent, but allows the groups of two's and three's to assert themselves in the proper places and to convey the meaning of the sacred text which they clothe. The quiet rising and falling of the wave is used to describe the graceful movement of its melodies.

It is just this flexibility of its rhythm that gives to chant its grace and charm, which is its advantage over the more mechanical rhythm of our modern music. Without its characteristic rhythm the finest chant melodies would fail miserably and the result would be a machine-like action, lacking warmth and life. The rhythmic undulation may be large or small but always suggests a graceful swinging movement. We must feel the energy or life in the rising movement and the relaxation or repose in the downward movement.

The upward movement is called ARSIS, the downward movement is called THESIS, and the two parts of this rhythmic wave cannot be separated. In executing this rhythmic movement, we feel very clearly this broad movement of waves with the small rippling pulsations.

Correct any wrong notion that chant is without time. Quite the contrary, it contains a quiet pulsation, which is felt regularly and evenly. The rhythm in chant is closely associated with that of oratory. Dr. Franz Habere, famous teacher at Ratisbon, always advised his class to "sing as you speak." Some authorities disagree on certain principles in chant and I confess their lofty arguments go over my head.

Personally, I believe the zealous Benedictines of Solesmes have done a good job on their revision of the chant, a monumental work in every respect. They have issued the approved edition and in the Liber Usualis you will find a complete collection of the chants. Here are more than 1500 pages of the "Cantus Gregorianus," an imperishable masterpiece of natural musical declamation. Some melodies are loved more than others, for it is true some are more beautiful than others.

GREGORIAN ACCOMPANIMENTS

Gregorian was conceived long before harmony was known and so it does not depend upon harmony for enhancement. It is quite perfect in itself. Some of our best Gregorian choirs seldom use accompaniments, but generally people have been accustomed to use accompaniments and thus it has become a sort of necessary evil. The plain duties of the organist are to lead the singers, facilitate the delivery, and by a clear and correct playing of the plain-chant melodies, regulate and control the movement. These rules are necessary for the accompanying of children's choirs, where more or less distraction takes place.

The judicious organist will respect two rules in supplying the correct harmonies and accompaniment: first, adhere strictly to the respective modes, without introducing foreign notes; and second, do not interfere with the rhythmic movement in any way.

Modern harmonies are out of place always, yet some organists feel a strong temptation to disobey the rule, desert the plain diatonic harmony suggested by the modes, and try some of their own tricks in modern harmony. The organ should be registered most softly, consistent with the support of the voices. Use few chords, distribute them properly, in a manner that will softly mark the greater rhythm of each phrase. Finely voiced flutes are best for the work, being much superior to strings. I have heard some light Diapasons, enclosed, and stops of free tone that were sometimes satisfactory. Reeds, Mixtures, heavy Diapasons, and most of the colorful stops are of no value for an artistic accompaniment. I have found that where there is a small number of choristers, there is a natural tendency to hurry, and where a large number, too great a tendency to drawl. The organist can do his part to prevent this habit.

I have covered only some of the essential elements of chant in the present article and realize that important matters, such as dynamics, cadences, study of the Ictus (rhythmic support), Latin, etc., have not been touched upon. The simple chants, the syllabic chant, in which each syllable receives one tone, and the florid chants, termed melismatic chants, can be subjects for a future article.

Gregorian, the genuine vocal music, does not appeal only to the mind, but mainly is a language of the heart; this was realized in the earliest days of Christianity, when the Church took the arts into her hands

and expressed her dogma in the official music known as the Gregorian chant. In singing its melodies one forgets himself and seeks the glory of the Most High. "Speaking to yourselves in Psalms and Hymns and spiritual canticles, singing and making melody in your hearts to the Lord."

Voice Study

An Editorial on the Need for Better Choirmastership

By ROWLAND W. DUNHAM

AMONG the many subjects the organist must study is the very essential investigation of the human voice. In spite of the few churches that occasionally engage choirmasters who do not play the organ most organists are expected to train the choir. Perhaps the chief reason why an organist here and there has been superseded in this field has been his lack of knowledge of the voice.

My readers know how strongly I feel on this subject. I resent the intrusion into the realm of church music of those who know little or nothing about the evaluation of a musical composition and sometimes sing music unfit for any church. Their ideas of interpretation are often equally vague. But one thing they do manage to make people believe in is their knowledge of singing. They have some notion

of choir management, rehearsal routine and voice culture of some sort. Here is the place where many organists fail. It is therefore the fault of the organist when he has been relieved of this part of his work.

Contrary to general belief everybody can study voice. To be sure, not all can sing well. But the theory of breath control, the correct placement of the tone, the characteristics of various types of voices—these may all be studied by the organist who thinks he has no voice. Indeed these things must be studied by the organist who would make a success of a career in the choirloft. I can name a number of eminent choral leaders who are not singers in any sense of the word. One man in particular who is perhaps the finest producer of choral results on this continent is an organist. He is, however, fully conversant with all the details of vocal technic.

Not only is it vital to know how to do these things pertaining to the voice, it is absolutely necessary that one should be able to detect any falseness. This is particularly true of tonal placement, for upon that rests the fundamental principle of singing. It may be difficult to tell a mezzo-soprano from a contralto or even a tenor from a baritone. Experienced voice teachers frequently differ here. But a tone which is too throaty or too nasal

Defining the Ideal Church Organist

QUALIFICATIONS of an ideal church organist are thus summed up by Dr. Julius V. Moldenhawer, minister of the First Presbyterian Church, New York City, in his address at the unveiling of the bronze plaque in honor of the work of Dr. William C. Carl, as mentioned in these pages last month:

"A long period of service is a very wonderful thing. We have grown so accustomed to brevity in many lines these days that we are hardly prepared to have a person stay in one place for practically a lifetime. Dr. Carl has done a very wonderful work for us.

"He knows the relation between religion and music and has always been anxious to interpret the religion of the church in which he has served so long and faithfully.

"He has known that music is a medium for expressing, for interpreting the various moods of many and certainly no mood is more perfect than the religion of the world.

"He has been a very great help in the worship of the church. The ideal comes into being when there is cooperation between the minister and organist. When it is known that music itself is part of the service and that it must be so chosen and rendered, it is then an inspiration and help.

"Dr. Carl is one of the most consistently industrious men in his profession. He is also characterized by a continuous expression of wonderful good temper. Certainly an organist needs it, so does a minister, so does a president.

"Dr. Carl is devoted because he has loved and devoted his mind to the instrument in which he has expressed it. Last and one of the best is his personal loyalty."

should be detected and steps taken to reduce or eradicate the trouble.

Young organists cannot be urged too strongly to find a good voice teacher and set to work. Often working in a studio as accompanist will give a world of information and experience which cannot be bought in any other way. The singing teacher is frequently a genial, helpful fellow who is glad to guide the young student expecting to do choir work. The professional who has been long in the work will not find it too late to start his investigations along the same line. I believe he can learn more in this way than in most of the rapid-fire courses by experts whose fees are commensurate with their popular appeal. A very great choral leader told me once that the only way to do his job was to find out all that was humanly possible about the voice. The first step is to study how to sing.

Installation Problem

Rescuing Organist and Choir From Concrete Tonal-Captivity

By THOMAS APPLEBY

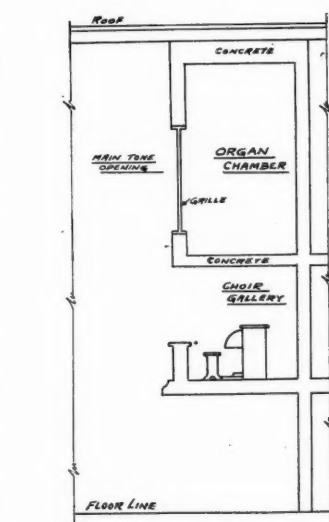
Staff of Geo. Kilgen & Son Inc.

IN St. Madeleine Sophie R. C. Church, Germantown, Philadelphia, the problem of arranging for the organist and choir, located in a cavitous choir-gallery directly under the organ chamber, to properly hear the organ without recourse to the highly intolerable feature of hearing it "second-handed" after its tones have rebounded from the auditorium back to the "cavity in the wall," was a situation effectively solved by means of tone horns or chutes.

The general arrangement and the relationship of the organ chamber, main tone-opening, and choir-gallery, are shown in the accompanying drawings wherein it should be noted the circular main tone-opening is located in the rear of the auditorium, near the ceiling.

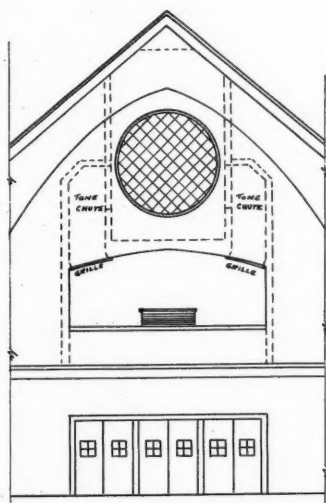
The severe lag and general confusion that the organist and choir, not to mention the congregation, would experience with such an unfortunate arrangement as indicated would be considerable, for this particular auditorium has a $3\frac{1}{2}$ to 4-second echo, which would render nigh impossible the co-operation between organist, choir, and congregation that is so necessary to the proper rendition of music.

At this point it may be appropriate to suggest that if building architects, when designing and locat-



ing organ chambers, choir-galleries, console space, etc., would avail themselves of the valuable engineering services gratuitously offered by reliable builders much expense would be saved and extensive alterations made unnecessary later on when the organ is to be installed.

In this particular case we cut a tone-opening 4' x 9' in each side wall of the organ chamber and provided them with crescendo shutters operated simultaneously with the shutters covering the main tone-opening near the ceiling of the auditorium. In the ceiling of the choir-gallery we likewise cut two tone-openings, each 8' x 9', covered them with a metal grille, and connected them with their respective openings in the side walls of the organ chamber, by means of plastered wooden ducts or tone-horns, as indicated in the second drawing.



Anyone doubting the effectiveness of this arrangement need only sit at the console of St. Madeleine's organ

and note the great comfort and ease with which the organ may be played and the delightful response of the choir and congregation, not to mention the favorable reaction of the organist, as all concerned hear the organ at practically the same instant without the slightest noticeable lag—a feature quite necessary and conducive to best work and ideal cooperation.

The organ installed was a Kilgen 2 manual, 15 straight stops, harp, and Chimes.



—PHILADELPHIA—

Geo. Kilgen & Son Inc. have opened a direct factory branch office, under the supervision of Thomas P. Appleby.

—RIVER FALLS, WISC.—

The First Congregational has contracted for a 2-14 Kilgen for its new edifice soon to be completed. The entire organ will be expressive, located in one chamber and speaking through grille-work; the console will be detached so that Mrs. Powell, organist of the church, will have ready command of both choir and organ.

“VOX ORGANO”

L. Luberoff, wellknown in organ circles throughout the east, has organized the Musical Research Products Inc. for the manufacture of a combined organ and phonograph, which he calls the Vox Organo. The instrument is intended primarily for funeral chapels. Details of how the two instruments work together are lacking, but the organ has a normal console and can be played by hand as well as by automatic record.

WICKS AT FLOWER SHOW

At the national flower show in the Arena, St. Louis, Mo., there was installed a Wicks organ, behind a case of gilded display-pipes providing “an attractive background for the orchids.” Though but a small instrument, it was made effective throughout the Arena by the use of amplifiers. Guest organists attending the show supplied the music. Says the report, “Such large crowds gathered at the booth where the organ was installed, that orders were issued several times to refrain from playing so as to relieve congestion and disperse the crowds. Some people were reported to have spent more time listening to the organ than inspecting the flowers. The instrument was voiced on 4" wind, which proved an advantage for amplification. It was conceded to be one of the biggest attractions at the show.”

NEWARK, N. J.
SECOND PRESBYTERIAN CHURCH
M. P. Moller Inc.
Finished by R. O. Whitelegg
Organist, James Philipson
Dedicated March 26, 1933
V 46. R 49. S 72. B 19. P 3367.
PEDAL 5": V 2. R 2. S 14.
32 Resultant
16 DIAPASON 44w
Dulciana (G)
BOURDON 44w
Stopped Flute (S)
8 Diapason
Bourdon
Stopped Flute (S)
Gamba (L)
16 Tromba (G)
Waldhorn (S)
8 Tromba (G)
Chimes (G)
GREAT 7": V 10. R 12. S 14.
EXPRESSIVE
16 DIAPASON 32 73m
8 DIAPASON-1 38 61
DIAPASON-2 40 73
Diapason
DOPPELFLOETE 73w
GEMSHORN 52 73
4 DIAPASON 54 61
FLUTE 54 73
2 FIFTEENTH 70 61
III MIXTURE 183
12-15-19
8 TROMBA 10" 85r16'
Harp (C)
CHIMES 25t
4 Harp (C)
SWELL 7": V 19. R 20. S 21.
16 FL. TRAVERSO 97wm
8 DIAPASON 42 73
STOPPED FLUTE 73
FLUTE 73w
FLAUTO DOLCE 48 73m
FL. CELESTE 48 61m
SALICIONAL 60 73
VOIX CELESTE 60 61
V. D'ORCHESTRE 64 73
V. D'O. CELESTE 64 61
4 DIAPASON 58 61m
Flauto Traverso
2 2/3 NASARD 61
2 FLAUTININO 61
1 3/5 TIERCE 61
V Mixture 122
12-15-17-19-22
16 WALDHORN 85r
8 CORNOPEAN 73r
OBOE 73r
VOX HUMANA 73r
4 Waldhorn
Tremulant
CHOIR 5": V 8. R 8. S 16.
16 DULCIANA 42 101m
8 DIAPASON 46 73
Dulciana
UNDA MARIS 56 61m
CONCERT FLUTE 73w
GAMBA 58 73m
4 Dulciana

ROHRFLOETE 61w
2 2/3 Dulciana
2 Dulciana
1 3/5 Dulciana
8 ENGLISH HORN 73r
CLARINET 73r
HARP 61b
Chimes (G)
4 Harp
Tremulant
SOLO 12": V 7. R 7. S 7.
8 STENTORPHONE 36 61m
GROSSFLOETE 73w
GAMBA 56 73
G. CELESTE 56 61m
4 FLUTE 52 73m
8 FRENCH HORN 73r
TUBA MIRABILIS 73r
Tremulant
37 Couplers.
52 Combons — Capture System.
Pedal Organ operated by manual
combons on second touch.
Crescendos: G. S. C. L. Reg.
Blower: Kinetic.
Percussion: Deagan.

Readers will note the scales are given for most of the registers. It is true that scales are only one of many items that determine the character of an organ, yet on the other hand the scales do afford a very exact and important measure of material and are therefore to be desired in the presentation of any stoplist.

The Swell Organ affords two examples of the splendid device of borrowing a needed 4' stop from a parent 16' register, and in the Mixture is exemplified another feature which means a great deal of free coloring to a player. From the 5r Mixture Mr. Philipson will be able to use separately, in any way he wants, the Twelfth, Fifteenth, and Seventeenth. Their coloring powers on the Oboe, Vox Humana, Stopped Flute, Salicional-and-Vox, or even on the 8' Diapason will make them almost literally worth their weight in gold.

The Dulciana unit in the Choir accomplishes partly a similar purpose.

It is a healthy sign when new churches are no longer turning to unification as a means of getting more for the money but are, like the Newark Second Presbyterian, getting a commendably complete organ first, and then adding a little sugar and spice through limited extension and unification. Used in that way the art of unification will make organ playing more interesting and colorful.—T.S.B.

McKINNEY REPEATED—

"The Three Mary's," an Easter Mystery by McKinney (pub. J. Fischer & Bro.) was performed again this year in Wesley M. E., Worcester, Mass., by A. Leslie Jacobs.

AN ORGAN OF 1819
Built by Philip Bachman
Built in 1819 for Friedens Lutheran Church, Meyersdale, Pa.
Moved in 1904 to Luther Memorial Church, Tacoma, Wash.

PEDAL:
16 BOURDON 18
GREAT:
8 DIAPASON 54
STOPPED "DIAPASON"
54
QUINTADENA 54
4 OCTAVE 54
HARMONIC FLUTE 54
2 2/3 TWELFTH 54
2 FIFTEENTH 54
III MIXTURE 162
1-3-5

Tracker action, hand-pumped, no crescendo chamber, no accessories of any kind.

On Easter Sunday, 1933, the organ was used for the last time. The new instrument will retain the old case and the "very fine set of 8' Diapason pipes," says Mr. George W. Bertram, organist of the church, to whom we are indebted for the materials of this report.

"The history of our organ was authenticated through correspondence with the Moravian Institute," writes Mr. Bertram. "We should like to know if there is now in use anywhere in America any organ older than this, which, like ours, still remains exactly as it was originally built."

"Philip Bachman was brought to America from Germany by David Tanneberger, and Bachman worked for Tanneberger as his assistant for several years and at Tanneberger's death in 1804 he continued the business in his own name."

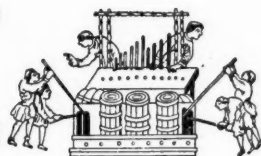
"Our organ case-work is dark, but I discovered that where the finish was chipped off there is a white coat beneath, which leads me to think that it was originally finished in white and gold—a characteristic of Tanneberger's instruments."

—53,864—

The Cleveland Museum of Art during March brought 53,864 persons under the influence of its organ music. "The Sunday attendance ranged from 4500 to 7200, all of whom could well hear the organ recitals, but only a small number could be seated; and as I have said before, if extra seats were placed in the rotunda, to accommodate even a small portion of this excess crowd, it would cut off so much of the circulation through the Museum that it is out of the question," reports Miss Daisy Weld Warner of the Museum staff.

Notes &

Reviews



Editorial Reflections

A Lot of Changes

PRACTICAL ability will be the test in a very few years. The standard of judgment of 1930 will not be enough. A new standard is being set up. It's an era of change. Eagerness to change is just as bad as refusal to change. It will be the newest of the old, the oldest of the new. As usual a select minority will be the leaders. Their leadership will be earned. It will take hard work to gain the lead, harder work to retain it. There's nothing new about that.

The church is the vital sphere for most of us. Unlike physicians, lawyers, and other professionals, we have little opportunity for observing the work of others, for when we are free from duties at church other organists are too. In no other realm is the artist so completely cut off from frequent observation of his fellow practitioners as are the artists in pulpit and organloft.

That accounts for the slow rate of progress prevailing in our realm. In the hymn treatment, for example, there are three bad habits which were considered good form twenty-five years ago. One was to begin on the organ with a high soprano note, or perhaps a whole chord, wait till the choir decided to sing, and then all go along together. Another was to hang on to the last chord of the hymntune between stanzas, presumably to give a slow-moving choir more time to take a leisurely breath. And the worst of all was to occasionally improvise between the stanzas—for what reason I cannot possibly guess. The quickest cure for any of these bad habits is to give the organist leave of absence for twelve Sundays and permit him to hear the services in twelve other

good churches. After such experience the average organist will eliminate his own bad habits.

Several things have quickened progress in recent years. The most efficient agency has been the serious, technical, detailed discussions of all phases of practical church work appearing every month in the technical magazines devoted to the organ world. Another powerful agency—much more powerful, but unfortunately limited in the numbers it could reach—has been the intensive summer course devoted to practical church work. Still another agency for good has been the string of recitals and service-demonstrations presented intensively

at summer conventions and extensively by local fraternal organizations throughout the season.

It is encouraging to note the most valuable of the summer opportunities offered. I list them chronologically as they begin:

June 19, American Conservatory, Chicago.

June 26, Wellesley Conference, Wellesley, Mass.

June 26, Guild Convention, Cleveland.

July 1, Carl Weinrich Master-Class, New York.

July 5, Guilman Organ School, New York.

July 10, Hugh Porter Master-Class, New York.

Aug. 14, Westminster Choir School, Silver Bay, N. Y.

It is not improbable that some organists this summer would like to take advantage of more than one of these opportunities for self-advancement, but the dates overlap; in one case there is a period of three full weeks when four of these splendid activities are all operating, three of them in New York City alone. There is this conflict of dates through the whole season and for every activity with the single exception of the period from August 19th to September 1st when one has the field alone, and though I have no record of it at present I believe the N.A.O. convention will take the floor then and compete.

Perhaps there is some way of avoiding some of these complications in future summers. Certainly the summer course is the most economical, convenient, pleasant, and profitable time for the organist to polish his professional equipment; anything that can be done to decrease loss, increase efficiency, and eliminate conflicting dates ought to be done.

Whether we like to acknowledge it or not, we as organists, with all our superior musicianship, must admit that our soprano and baritone soloists have, in their concert efforts, completely put us in the shade as interpretive artists. Their

Our Schedule

1st of month, copies delivered to subscribers in all States;
29th of preceding month, last mailing to local subscribers;
25th, first mailing to distant subscribers;

20th, last form sent to press;
15th, first form sent to press;
10th, closing date for normal matter needing limited space.

1st, all photographs and text matter requiring extensive space.

Photographs: squeegee prints only, mailed flat, with permission to use if copyrighted, cannot be returned if accepted for publication, person-at-console type not acceptable.

Programs and news items gladly accepted on their own merit.

T.A.O. is a cooperative journal published exclusively for the advancement of the organ profession and allied industries; anything that contributes to that end will receive the magazine's fullest support. The above schedule will be strictly maintained or partially ignored at the will of the Editors in carrying out the purpose of the publication.

secret is easy to discover: the singer has never stopped learning. No matter how conceited he has chosen to become, he has gone back as regularly as clock-work and taken brief seasons of coaching lessons from his favorite teacher. It has been inexpensive, it has been effective. The vocalist has come out on top. He can gain more applause in recital than a whole dozen of our more musicianly organists.

If humanity were to suddenly turn truthful these regular seasons of brushing-up would not be so necessary. But not one organist in a hundred will tell his brother-organist the truth about his playing, and not one in a thousand wants the truth. We are no different from others in this regard. The net result is that in order to learn the truth about ourselves we are forced to go to a teacher and pay him for it; then and then only do we listen.

In the final analysis a vacation should send us all back to our winter occupations healthier and happier. And he who can approach his tasks with greater confidence, surer knowledge, richer experience will certainly be happier.

—t.s.b.—

As an example of industry for the rest of us to follow I nominate Mr. Bernard R. LaBerge. In a season when lesser men sat around the home fires and waited for others to start something, Mr. LaBerge sought out one of the world's peculiar geniuses, added a half-dozen Americans to make the work harder, and went to it. I would not say the result was the most prosperous season he ever had, for no swimmer can establish a speed-record against the tide, but I do say that he surprised all the rest of us, and probably himself as well, with the number of engagements he was able to book for these seven recitalists.

The more recitals we have that are paid for, the more people will there be who take interest in the organ, and the more new organs will be bought; and ultimately the better will salaries be rated. Certainly we can all see that the fewer recitals we have, the less interest there will be in the organ; and the less interest, the fewer new organs; and the fewer new organs, the less interest in paying organists to play them. It's an endless circle. And just as the ultimate consumer is in the center of all other industrial circles, we shall expect to find him in the center of ours. So we can give a glad shout that Mr. LaBerge

increased his activities this past season and went out with more vigor than ever before to build up more ultimate consumers to listen to organ music.

For the coming season we have a rather grand surprise in the return of Mr. Marcel Dupre. Mr. Dupre's attitude toward America and Americans has always been so charitable, so respectful that we might in turn nominate him as the most distinguished visitor our American organ world has thus far received. And Mr. Dupre has one thing which, so far as my observation is concerned, no other visitor can duplicate. Those improvisations of his sound genuine; they are thrilling. No matter if our uncles and aunts are disappointed at not hearing him play *Moonlight and Roses*, they cannot but be thrilled by his magnificent improvisations and the greatness of his playing of really great organ literature.

In 1933 the American world seems more able to digest and enjoy good solid organ literature. We threaten to become a musically educated nation. We are discarding tunes on the one side and pedantic assumption on the other. Tradition doesn't scare us. It doesn't even impress us. A distinguished visitor today must have something genuinely his own, or he's just another visitor.

Returning to Mr. Dupre, these pages recorded his activities first in 1921, in our October issue, when Mr. Walter Squire, just back from Paris, wrote about his astonishing feat of playing the entire Bach organ catalogue from memory in a series of recitals in the Paris Conservatory, in the short space of ten weeks.

How many of us realize that eleven years have passed since Mr. Dupre made his first visit to America? And if anyone wants to refresh his memory a little there is that delightful story in our September 1923 issue by Mr. John D. Goldsberry who entertained Mr. Dupre in his Seattle home, at the instigation of mutual friends in Paris.

Mr. Dupre has earned and will receive a welcome when he returns to our country five months hence.

Mr. LaBerge's artists for the coming season set a second landmark for he places on tour for the first time a recitalist from among the fair and gentle. Mrs. Charlotte Lockwood. Her name and fame in the east are plenty big. She is a star pupil of Dr. Clarence Dickin-

son. All last year she was absorbing the Leipzig atmosphere, doing further studies with Mr. Gunther Ramin. The only thing against her is, of course, that she's a woman. But dynamic enough and a composer who, whether with or without Dr. Dickinson's command, has restrained her output and tried to earn her fame on quality rather than quantity. It is time now for the ladies of the Guild and N.A.O., the woman's clubs of Boston, Chicago and Dallas, and all ladies everywhere to champion their cause and run the men off the road by a whirlwind tour for Mrs. Lockwood. Nor is this a case of give the little girl a hand. Mrs. Lockwood can play, they all say that.

—t.s.b.—

Sooooo, lo and behold it's the humble organ profession itself that has set the pace through difficult 1933 and is setting it even more energetically through the much more cheerful 1934. Did anybody say, somewhere back in the dark ages of 1918, that the organ was not a concert instrument and never would be? It seems to me I heard that remark, perhaps more than once, in those good old days. I'm glad they're gone.



—T.A.O.'S SCHEDULE—

Fraternal organizations desiring space to report their activities are requested to mail them on time. A publicity chairman who waits till April 19 to mail a report of an April 4 event can hardly expect several dozen printing-plant workers to be much concerned with making up the 15 days lost.

While we are willing to print condensed reports of past meetings we always give much fuller reports to meetings yet to be held. These latter are of use to readers of T.A.O.

Programs of recitals can not be classed as news, and must be eliminated from fraternal news items and confined to the program columns.

We make this explanation once again; this is not a matter of discrimination against anyone, but rather a matter of continuing to restrict these pages to the use of the professional organist who is primarily interested not in seeing names in print but in constructive professional ideas that can be used by him to his own professional advancement.

Summer Opportunities

Better Workmen do Better Work and Earn Better Dividends The Best of the Summer-Courses of 1933

NOTE: The following items are presented in the order of their brevity. Each item contains all the actual information supplied for this purpose; we have eliminated none of the facts offered. Neither the order of presentation nor the amount of space given has anything whatever to do with any official T.A.O. opinions about relative merits or importance. We place them all together under one heading for the benefit of that increasing group of organists who are taking the organ world seriously and whose first interest is in getting facts, getting them authoritatively, and getting them quickly. Here they are.

G.O.S. COURSE

COURSE IN CHOIR WORK AND THE CHORALPRELUDES OF BACH

Dr. William C. Carl announces a special summer course in the Guillemant Organ School, New York City, from July 5 to Aug. 11, with choir-training featured by Willard Irving Nevins, and two masterful lectures on Descants and Faux-Bourbons, and English Church Music of Present-Day Composers, by Mr. Duncan McKenzie, educational director of Carl Fischer Inc.

Master-classes conducted by Mr. Nevins will undertake a detailed study of the choralprelude, making use of the new work by Mr. Marcel Dupre, his book of 79 Chorales which were composed as a preparatory course to a study of the Bach choralpreludes. The Dupre Chorales will be used in conjunction with works of Buxtehude and the Orgelbuchlein of Bach.

WEINRICH COURSE

DETAILS OF THE SUMMER CLASS IN NEW YORK CITY

During the past few years Carl Weinrich has been giving private lessons through a portion of each summer season, but this year by invitation of Mr. Greenfield the course is to be enlarged, intensified, and presented in the ideal surroundings of New York University.

The course will be confined to July. Each registrant will receive two half-hour private lessons a week, eight lessons in all, and there will be twenty morning sessions for the whole class, at which each member will have further opportunity for playing and criticism.

The material for these twenty

class-lessons will include the Orgelbuchlein as a foundation with modern composers following. Mr. Weinrich will play four public recitals on Sunday afternoons, when he will include the large part of the materials used in the classes.

In addition to those who register for the full course with private lessons, provision is made for those who wish to come as observers only. The University has ample facilities for practise; its beautiful campus adds elements of atmosphere to the benefits of the course.

WELLESLEY CONFERENCE

SUMMER SESSION AGAIN DIRECTED BY FREDERICK JOHNSON

From June 26 to July 7 the Conference for Church Work will again conduct its summer sessions at Wellesley College, Wellesley, Mass., with the department of music under the direction of Frederick Johnson, F.A.G.O., of the Church of the Advent, Boston, head of music of Bradford Junior College.

The concentrated course this year includes:

A course of practical demonstrations in choir training, using the conference chorus for experimental purposes, by Mr. Johnson.

Liturgical music, by Dr. Winfred Douglas.

English church music from earliest times to the present, by H. L. Smith of Yale.

Four afternoon classes by Canon Douglas on the development of worship through hymnody.

Mr. Johnson will deal with the choralpreludes of Bach, and also discuss registration and other topics concerned with the organ, being joined by various organists and builders in these discussions. There will be frequent organ recitals by members of the faculty and others.

Comparing cost with results gained, these summer intensive courses offer the organ profession a solution of some of its most pressing problems.

PORTER CLASSES

JUILLIARD SCHOOL OF MUSIC SUMMER SESSION

Again the Juilliard School of Music offers a special summer course for organists in New York City under the direction of Hugh Porter whose name has come rapidly to the front among the finest of artists. Besides

having studied with Lynnwood Farnam for several years, Mr. Porter is a graduate of the College of Liberal Arts of Northwestern University, and holds the degree of Master of Sacred Music of Union Theological Seminary School of Sacred Music, as well as the F.A.G.O. certificate.

Mr. Porter's classes will begin July 10 and close Aug. 18. Pupils who enroll for the full course will have two half-hour lessons each week with Mr. Porter; others who desire it may have class lessons in groups of four, through registration in Columbia University, and private lessons may be taken in conjunction with accredited courses in the University.

Daily lessons in keyboard harmony and ear-training will be conducted in the Juilliard School, where also free lectures and recitals will be available.

The subjects of Mr. Porter's first course of lecture-recitals will be: Development of the Choralprelude, Early and Mature Works of Bach, Franck and his Music, the Organ "symphony" of Today, and Impressionistic Music for the Organ.

The second course will consider all phases of accompaniment, and adaptation of piano scores. For younger students there will be a discussion of the organ and console, hymn playing, and the eight "little" Preludes and Fugues of Bach treated from the standpoint of interpretation.

Six organs will be available for practise, lessons, and recitals—two of them 4-manuals.

WILLIAMSON COURSE

WESTMINSTER CHOIR SCHOOL IN SPECIAL SUMMER COURSE

Dr. John Finley Williamson will again conduct an intensive summer course for organists and choirmasters at Silver Bay, N. Y. (Lake George) from Aug. 14 to Sept. 1, when the Westminster Choir School methods will be taught. What Dr. Williamson has been able to do for members of the organ profession who have taken his intensive summer courses in choir training has been demonstrated many times, and recorded in these pages in such items as have reported the choir work of Mr. Einecke, Dr. Sykes, Mr. and Mrs. Jacobs, Mr. Mueller, etc.

Dr. Williamson, recognizing that church music depends primarily upon the quality of its choral work and that organ playing has already advanced to a point far in the lead, turned his attention intensively to the problem of choir training, with chief emphasis upon the development of the untrained voices of volunteer

choirs. It takes time to introduce a new element into any established art-realm but last year's summer class gave Dr. Williamson more organists than all the other branches of the music profession combined, the count being 30 organists and 26 other musicians, and 12 of these 26 were supervisors of public school music and teachers of voice in various conservatories.

During the regular winter sessions of the School Father Beckley this year gave a series of lectures on Catholic liturgy, which was supplemented by Ralph Downes in a series of discussions of Catholic music. The climax of these two efforts will be reached next season when Gregorian chant will be made a part of the Princeton University Musical Vespers; "This, after all," is Dr. Williamson's comment, "is the most practical way of learning the Gregorian style."

CHICAGO COURSE

AMERICAN CONSERVATORY OFFERS
SUMMER COURSES

A distinguished staff of teachers will be available in the special summer course offered by the American Conservatory, Chicago, for six weeks beginning June 26. In the organ department will be:

Dr. Wilhelm Middleschulte
Frank Van Dusen
Edward Eigenschien
Emily Roberts
Paul Esterly
Ethel Dahlstrom

Dr. George L. Tenney, who has organized a massed choir of 385 members in five different groups in the New First Congregational Church, Chicago, will begin special classes in choir training on June 19; these classes will stress voice culture and tone production, upon which good church music depends above all else. The plan of Dr. Tenney's course is based upon thoroughly practical methods; pupils are shown how to develop beauty of vocal tone, how to obtain fine diction, and all similar details, with supplementary discussion of repertoire, interpretation, etc.

Dr. J. Lewis Browne, composer and director of music of the Chicago Public Schools, will conduct a course in liturgical music, covering all essential phases of the fine liturgy of the Catholic service, with special emphasis on Gregorian chant and other exemplifications of early modes and scales. The increased interest being shown in churches of all denominations in the classic purity of Gregorian chant for any and every deeply religious service makes this

course by Dr. Browne one of vital importance.

One of Mr. Van Dusen's pupils, Burton Lawrence, won first award in the N.F.M.C. Illinois contest of March 27, and will compete as Illinois representative in the central district contest in May. Wilber Held, another Van Dusen pupil, will similarly represent Illinois as a student musician, Mr. Lawrence representing the state in the "young artist" section.

Paris in Review

Bonnet's Precedent—a Bad Reed
Vierne's Improvising

By VIRGIL FOX

I WAS Mr. Joseph Bonnet's guest on March 19th in the choirloft of St. Eustache for the 5:00 o'clock vespers. Mr. Bonnet is doing an admirable thing in departing from the usual French practise of presenting only Bach, Franck, and Widor, and is devoting one Sunday morning each month to the works of a foreign school.

Feb. 26th he brought out some Spanish things that proved as interesting and valuable as they were unknown. For the 9:45 high mass:

Julio Valdes, Postcommunio
J. M. de Beobide, Finale Bf

For the 11:00 o'clock mass:

de Cabezon, Variations
Cabanilles, Tiento XVI

de Gibert, Interludio

Aranjo, Tiento 4th Tono

Antonio de Cabezon, 16th century, was organist to Philip II of Spain; Juan Cabanilles, 17th century, was organist of Urcell Cathedral; Vincent Maria de Gilbert is a modern; Francesco Correa y Aranjo, 16th century, was a member of the Dominican Order, organist of Seville Cathedral, bishop of Segovia.

March 19th Mr. Bonnet's program was English, using Byrd's Miserere, Parry's Choralprelude on Eventide, Howells' Psalm Prelude No. 3, and Harvev Grace's Toccata.

April 30th is scheduled for the American program.

There was a time when I wondered if Vierne's improvisations could be in the same style as his compositions. And what a blaze of musical fire proved that they are, when I stood by the Notre Dame console and felt the whole building yield itself to the organ as the Maitre closed morning service. He struck out a pedal theme that would have been difficult enough for hours of practise, kept it there, and built with the

manuals an upper structure that was tremendous. And he knows when his climax has been reached. He comes away from it, and you feel (as after a Wagner "peak") how tremendous it has been.

Les Amis de l'Orgue is the only society in France that might be compared with our A.G.O. or N.A.O. Each season sees them sponsor a series of recitals, trips to warranting organs, competitions with worthy prizes, etc. But although they strive in the right direction I want to comment in another tone. I went to one of their recitals given by a prize-winner at the famous and wealthy Madeleine. The organ was miserably out of tune; an artist never should have consented to play it. In the Bach second movement of Sonata No. 4 the player chose a reed from among others he could have used which had a particular F-sharp that a taxi driver couldn't use and even a fish peddler wouldn't, and anyone caring to count the number of times this F-sharp must speak in these three pages may get some idea of what happened to J. S. B. I hope we Americans realize what a progressive lot we really are; taste has become a part of us and by discarding what doesn't work (which the European will not do, but insists on hanging on to the old and trying to make it work) we are truly achieving worth while things.

In London on my week-end trip I heard some fine things. Historic St. Margaret's, within the shadow of Westminster Abbey, is the scene of interesting organ music, Fridays at 1:00 and Saturdays at 5:30. One program is offered the two times. The instrument is a 3-48 Walker (built to please Mr. E. H. Lemare) and the instrumentalist is Mr. Herbert Dawson. He tells me that he builds his programs to fit the tradition as well as architecture of St. Margaret's. The program I heard was well attended on a disagreeable afternoon:

Mendelssohn, Son. 1, Fm
Howells, Psalm Prelude No. 3
Bach, Alla Breve D
Trio Dm
How Brightly Shines
Floyd, Variation on Theme
Ireland, Sursum Corda
Alla Marcia



—MASON-GRAINER—

Percy Grainger presented Daniel Gregory Mason's Prelude and Fugue for two pianos or organ and piano at one of his lecture-recitals in New York University, with Dr. Mason assisting.



THIRTY ORGANISTS POINTED THE WAY IN 1932

In the class for the special summer course of the Westminster Choir School last year there were 30 organists, 12 supervisors of music in the public schools and teachers in conservatories, 4 of other classes of musicians, and 10 singing-choirmasters. Organists lead all the others.

Events Forecast



—MAY—

Columbus, O.: 11, 12, 13, Ohio M. T. A.'s 51st annual session; recital by Edwin Arthur Kraft.

New York: 1, Dr. Wm. C. Carl recital, First Presbyterian, 8:15.

Do.: 2, 7:30, Bach's "B-minor Mass," Carnegie Hall, Oratorio Society and New York University Glee Club; Hugh Porter, organist; Albert Stoessel, conducting (Alfred M. Greenfield, conductor of N. Y. U. Glee Club).

Do.: 14, 4:30, Ernest Mitchell recital, Grace Church.

Do.: 25, Dr. David McK. Williams' Ascension Day service, St. Bartholomew's, A.G.O. auspices.

Do.: 25, 8:00 p.m., Guilman Organ School commencement exercises, First Presbyterian.

West Point, N. Y.: 14, 3:30 d.s.t., Frederick C. Mayer recital in Cadet Chapel, M. P. Moller Jr., tenor soloist.

Youngstown, O.: 21, Thomas H. Webber recital, Stambaugh Auditorium.

Radio KMTR, 2, 9, 16, 23, 30, 7:30 p.m., Alexander Schreiner recitals, University of California, programs in full, page 168, March issue of T.A.O.

Advance Programs

FREDERICK C. FERINGER

RADIO KTW, SEATTLE, WASH.

May 7, 2:00 p.m.

Saint-Saens, Dance Macabre

Bach, Komm Gott Schopfer

Wenn wir in hochsten
Shure's Across the Infinite
Parker, Melody and Intermezzo
Ducasse, Pastorale

May 14, 2:00

Lemare, From the West:
Missouri; North Dakota.

Malling's Paulus Cycle

Webbe, Ecstasy

Mendelssohn, Ruy Blas Overture

May 21, 2:00

Vierne's third

Bossi, Melodia

Palmgren, May Night

Wagner, Lohengrin Prelude

Nicolai, Merry Wives Overture

May 28, 2:00

True's Castilleja Sonata

Hollins, Spring Song

Nearing, San Jacinto Morning

Whitehead, Passacaglia

Brahms, Fugue Afm

Diggle, Toccata Jubilant

EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL, CLEVELAND

May 1, 8:15

Bach, Toccata and Fugue Dorian

Bach, Rejoice now Christian—

Franck, Piece Heroique

Slater, Easter Alleluja*

Stehle, Tone Poem: Saul

Balakirew, Chanson

Wagner, Meistersinger Overture

HAROLD VINCENT MILLIGAN

RIVERSIDE CHURCH, NEW YORK

May 14, 4:00

Ave Verum, Byrd

Plorate filii Israel, Carissimi

Magnificat, Durante

The above are part of the program of 17th century music sung by 125 voices, including the Columbia University Glee Club, Prof. L. P. Beveridge director.

April 30, 4:00

Blessing Glorv Wisdom, Bach

Wagner, Good Friday Music

Bach, Prelude and Fugue Gm

Handel's Concerto Gm

Hallelujah Chorus, Handel

The New York Civic Orchestra, Rudolph Thomas conductor, participated for the first time in the Ministry of Music services on this occasion, playing in numbers 2, 4, 5, the organ joining in all but No. 2, the choir singing as indicated.

HUGH PORTER

SECOND PRESB., NEW YORK

Choralprelude: Contrasting Forms
Variation Form:

Praetorius, Nun lob' mein Seel

Walther-sp, Meinen Jesum lass

Mendelssohn-g, Vater unser im—

Augmented Melody, motivistic acc.:

Pachelbel-sp, Vater unser

Parry-hn, Dundee

Canonic Treatment:

Bach, In Dulci Jubilo

Karg-Elert-jn, Liebster Jesu

Free Fantasia:

Scheidt-sp, Ich fur' zu dir—

Noble-a, Ton-y-Botel

Choralprelude: Contrasting Forms

Simple Harmonization:

Bach, Liebster Jesu (2 settings)

Intensified Harmony:

Bach, Liebster Jesu

Arabesque Treatment of Melody:

Bach, Wenn wir in hochstein—

Free-flowing Harmonization:

Williams-as, Rhosymedre

Williams-as, Hyfrodol

Extended Chorale:

Bach, Ebarm' dich mein—

Bach, Jesu nahm zu sich—

Porter-c, A rose breaks into—

Free Fantasia:

Sowerby-b, Calvinistic Hymntune

Candlyn-a, Neander Toccata

A.G.O. Auspices

Franck-xd, Chorale E

Saint-Saens-vs, Benediction Nupt.

Saint-Saens-xd, Fantasia Df

Franck-xd, Pastorale

Jongen-xd, Chorale; Improvisation-
Caprice; Priere.
Jongen-xc, Minuet-Scherzo
Franck-xd, Piece Heroique

The Mystic Organ

Tournemire-xh, Suite 25
Mulet-ta, Campanile
Bossi-g, Cathedral Meditation
Dupre-hn, Ave Maria Stella
Barnes-g, Gregorian Toccata
Chausson-xs, Veni Sponsi Christe
Dallier-xl, Stella Mautina
Dallier-xl, Electa ut sol

"The music of this program was inspired by the liturgy of the Roman Catholic Church and in most cases, as in the Tournemire l'Orgue Mystique, has been written on Gregorian melodies."

May 7, 4:00 p.m.

Brahms Program

Blessed be ye Faithful (hn)
Deck thyself my soul (hn)
O world I now must leave (hn)
v-o. Son. Dom: Adagio
My inmost heart (hn)
Prelude and Fugue, Darkest Woe
Four songs for baritone
Bach, Fantasia and Fugue Gm

Miss Helen Marshall was violinist and Mr. Harold Boggess, baritone. The series began April 9th.

ARTHUR W. QUIMBY

CLEVELAND MUSEUM OF ART

May 7, 14, 21, 28, 5:15

Buxtehude, Passacaglia
Frescobaldi, Madonna Mass:
Ricercare; Toccata,
Purcell, Trumpet Voluntary
Bach, Passacaglia

—BRITISH CONFERENCE—

The Incorporated Association of Organists meets at Northampton, England, for the annual congress from Aug. 28 to Sept. 1. "Organists from overseas," says the announcement, "who may be visiting this country during the period of the congress are invited to communicate with the general secretary, Alderman, Brook, 24 Falkland Road, Southport, Eng." Northampton is about an hour's ride from London. The Cunard Line offers special rates during this period.

—BACH FESTIVAL—

June 9 Baldwin-Wallace Conservatory at Berea, Ohio, will present two Bach concerts at 3:30 and 8:00; these will be of unusual interest with orchestra, chorus, organ, brass-ensemble, etc. We hope to present the full program in our June issue.

PENNA. N.A.O.

HARRISBURG CONVENTION

May 7 to 9

Dr. William A. Wolf, president of the Penna. N.A.O., announces the program of the 13th annual convention of the Pennsylvania Council.

May 7

Special music in various churches, with an official musicale in Christ Lutheran.

May 8, p.m.

Alexander McCurdy recital, Fifth Street M. E., followed by reception.

May 9

Morning session, Market Square Presbyterian, talk on hymns.

Luncheon at Pine Street Presbyterian, followed by Julian R. Williams recital.

4:30: Salem Reformed, recital of organ-piano music, followed by banquet.

8:30: St. Stephen's Cathedral, festival service, Alfred C. Kuschwa organist.

The Harrisburg Chapter cordially invites non-members to attend all sessions and recitals.

A.G.O. CONVENTION

CLEVELAND, OHIO

June 26 to 29

All who know what the Ohio organists can do when they want to will realize that the coming Guild Convention in Cleveland is to be marked not only for the quality of its professional offerings but also its social and fraternal. T.A.O. for June will carry further data, for the present the following brief outline will suffice.

Chairman of the program committee: Edwin Arthur Kraft.

Headquarters: Wade Park Manor.

The Players

Laurel E. Anderson
Edward Eigenschen
Arthur B. Jennings
Hugh McAmis
Mrs. Doyne Christine Neal
Arthur W. Poister
Herman F. Siewert
Parvin Titus
Ernest White

The Speakers

Dr. William H. Barnes
Rowland W. Dunham
Rev. Dr. Chester Burge Emerson
Dr. Dayton C. Miller
Senator Emerson Richards
Theodore A. Taerner

Trinity Cathedral Service

sung by choirs of

Henry V. Anderson, Emmanuel.
Ralph E. Clewell, St. Paul's, Canton.
Frank E. Fuller, St. John's, Youngstown.
Walter Hirst, Christ Church, Warren.
Edwin Arthur Kraft, Trinity Cathedral.
Ellis C. Varlev, St. Paul's, Akron.

Cleveland Orchestra compositions by

Seth Bingham
Rossetter G. Cole
Philip James

Dr. Carl McKinley

Douglas Moore

Leo Sowerby

Each composer will conduct his own composition.

Critiques

ST. PAUL'S CHOIR

By GRACE LEEDS DARNELL

Long before the appointed hour for the annual festival by St. Paul's Choir, Brooklyn, N. Y., directed by Mr. Ralph A. Harris, every seat was taken and many were standing. The audience was quieted by the strains of an opening choral sentence, sung behind the curtains, which parted at the close, revealing the choir and Mr. Harris ready to begin the program.

THE CHORUSES

The Lord's Prayer, Gaines
Teach me Thy way, Blow
Chillun come on home, Cain
Joseph's lovely garden, Spanish
Send forth Thy Spirit, Schuetky
Jesu joy of man's desiring, Bach
Will o' the Wisp, Winne
Blue Bird, Whiting
Story Book Ball, Montgomery-Perry
All through the night, Rhys-Herbert
America the Beautiful, Scott

The Gaines number was sung with splendid feeling for nuance and tonality, and both the first and second numbers were sung unaccompanied with no apparent giving of pitch. Mr. Harris believes in bringing the boy's voice down, and the solo, "O thou that tellest" from "The Messiah," sung by Edward C. Persike, one of the alto boys, showed the value of this method. Another of the boys, Frank B. Hamerschlag, effectively demonstrated his mastery of the art of singing pianissimo in his high tones. The Schuetky chorus showed great vitality and the Bach number, with its interesting accompaniment for organ and piano, was sung with freedom and an engaging assurance.

As usual, the program was divided into two parts, church and secular music, and after the close of the first the boys discarded their vestments and reappeared arrayed for the dance which always follows the concerts. A feature of these concerts has been a boy's quartet, which this time opened the second half of the program.

The outstanding features of this year's concert were the diction and the tonal blend of the ensemble; both were intriguing. As customary, Mr. Harris used his choristers as soloists, accompanists, and general helpers, giving them experience that will be invaluable in their future musical development.



Service Selections

DR. CLARENCE DICKINSON

*BRICK PRESB., NEW YORK

*Palestrina, Ricercare
O Lamb of God, Grindeland
O Saviour of the World, Palestrina
Nichelmann, Largo
**Handel's Messiah
*Rameau, Maestoso
Thou that takest upon Thee, Mozart
I think when I read, West
Guilmant, Allegro
**Verdi's Requiem

DR. ROLAND DIGGLE

ST. JOHN'S, LOS ANGELES

*Demarest, Anniversary Prelude

THE AMERICAN ORGANIST

Bach, Jesu joy of man's desiring
Diggle, Hymn of Victory
Communion Service, Eyre
It is a good thing, Diggle
Widor, Toccata

**Diggle, Song of Exultation
Edmundson, Nocturne
Schumann, Nachstucke
How Beautiful, Harker
Anniversary Anthem, Diggle
Diggle, Anniversary March
P. M. LINEBAUGH

TRINITY LUTHERAN, SELINGS GROVE

*Bach, Pastorale
off., Bach, Adagio C
God my King, Bach
Bach, Son. 1: Finale
**Mendelssohn, Prelude Dm
Great is the depth, Mendelssohn
Hear my prayer, Mendelssohn
Mendelssohn, Hero's March, Op. 22
Trinity is the official church of
Susquehanna University, Prof. Line-

baugh heads the organ department,
and Prof. E. E. Sheldon, director of
the department of music, directs the
church choir of 40 conservatory stu-
dents.

HAROLD VINCENT MILLIGAN

*RIVERSIDE CHURCH, NEW YORK

*Foote, Solemn March; Communion;
Meditation.

He died for us, Haydn
Majesty of the Divine, Stainer
*Alcock, Fantasia-Impromptu
V. Williams, 3 Welsh Choralpreludes
When the Lord turned, Fanning
Praise God, Woodman
*Parker, Vision

Song without Words

Andante Religioso

Come let us worship, Mendelssohn
As Moses lifted up, Gostelow

Afternoon Cantatas, etc.

Parker's Hora Novissima
Mendelssohn's 95th Psalm
Stainer's Daughter of Jairus
Dubois' Seven Last Words

RAYMOND NOLD

ST. MARY VIRGIN, NEW YORK

*Bach, Andante
Messe Solennelle, Gounod
Adoramus Te, Jacob Handl
Vierne, 3: Adagio
**Reger, Largo
Magnificat, Farrant
O Salutaris Hostia, Henschel
Tantum Ergo, Franck
Mozart, Sonata for violins, bass, and
organ

*Guilmant, Son. 3: Prelude; Adagio.
Let Cherubim and Seraphim, Nold
Missa Festiva E, Kromolicki
Tota pulchra es, Dumont
Franck, Grande Piece Symphonique
**Rheinberger, Op. 188 Phantasie
m. Magnificat E. Lloyd
Deus noster refugium, Bernier
Brahms, Herzlich thut—

Palm Sunday

Then gathered chief priests, Nold
Pueri Hebraeorum, Vittoria
When the people heard, Nold
Six days before feast, Nold
Mass in C, Henschel
Christus factus est, Bruckner
Mendelssohn, Son. 2: Adagio
George W. Westerfield is the or-
ganist of St. Mary's.

WALTER REYNOLDS

*FIRST M. E., SEATTLE

*True, Mater Adorans
Sound out His power, Handel
Then round about, Handel
Best, Pastorale
**Dubois, Prelude Dm; Fugue D.
Bach, Pastorale
m. O how wondrous, Yon
Creation excerpts, Haydn
Improvisation on hymntune
*Van Eyken, Son. 1: Meditation
Jubilate Bf, Stanford
O praise ye, Parry
Van Eyken, Allegro



Hugh McAMIS

Recent Press Reviews

The Evening Star, Washington, D. C.: "Mr. McAmis uses a quantity of coloring to which his facile technique is well adapted . . . performance impressive . . . splendid playing."

The Danbury (Conn.) Times: "Mr. McAmis . . . fulfilled all expectations . . . possesses a most fluent and accurate technique . . . gifted with a truly splendid sense of musical values and effects . . . the result was, musically speaking, an event."

Durham (N. C.) Morning Herald: "obvious technique . . . fine interpretative sense . . . one of the most pleasing recitals of the year." (Duke University Chapel).

Buffalo Courier-Express: "a performance of unalloyed delight. He has the ardor of youth, the brilliant technique of an artist of great cultivation and wide experience . . . transforms the organ into a vivid instrument . . . stirs the emotions of even the most phlegmatic listener . . . the divine fire of genius . . . scored one of the biggest successes."

ALL SAINTS' CHURCH, Great Neck, Long Island, N.Y.

**Parker, Romanza
Tremblay, Menuet
Reynolds, Yearning
Tarry with me, Baldwin
Grieve not, Stainer
Dunham, Our Father's God

HAROLD SCHWAB

ALL SOULS, LOWELL, MASS.

*Guilmant, Grand Choeur D
Stoughton, Enchanted Forest
Wagner, Evening Star Song
With voice of singing, Shaw
O Lord veil not, Beethoven
*Mendelssohn, Sonata 6
Dunham, In Memoriam
Lord is my Light, Parker
Bless the Lord, Ivanov
*Saint-Saens, Marche Heroique
Yon, Minuetto Antico
Reichardt, When roses Bloom
Land of Hope, Elgar
O Gladsome Light, Sullivan
MORRIS W. WATKINS, M.S.M.

CHURCH OF SAVIOUR, BROOKLYN

**Adoramus Te, Palestrina
Hail gladdening Light, Martin
Vierne, Prelude
Glory to Trinity, Rachmaninoff
Magnificat C, Fanning
Jesus very thought, Vittoria
I know not where, Williams
Russian Easter Blessing, arr. Gaul
Bingham, Adoration
Exultate Deo, Daniels

THORNTON L. WILCOX

*PRESBYTERIAN, BELLEVUE, PA

*Bach, 3 Choral preludes and Con-
certo movement
All people sing, Bach
Sanctus, Cooper
off. Bach, Siciliano
Bach, Fugue
**Beethoven, 3 Slow-Movements
Benedictus, Gounod
Beethoven, Adagio Pathetique
Gallia, Gounod
Beethoven, Andante
*Liszt, Angelus; Gebet; Idylle.
Prayer of Thanksgiving, Kremser
s. How beautiful, Harker
off. Liszt, Liebestraum
Liszt, Sanctus

Mendelssohn Musicale

Son. 2: Grave; Adagio.
Son. 5: Chorale and Andante
"Behold He that keepeth"
t. "Be thou faithful"
b. "It is enough"
"How lovely are the Messengers"
"Hear my prayer"
off. Son. 6: Finale
Son. 1: Adagio

DR. DAVID McK. WILLIAMS

ST. BARTHOLOMEW'S, NEW YORK

April Choral Works

Bach's St. Matthew Passion
Ride on in Majesty, Baumgartner-h
Promise which was made, Bairstow-
hn
Cantate Domino, Beach-a
Halleluia, Beethoven-hn

Te Deum, G. H. Brewer-hn
Hymn Exultant, Clokey-h
Te Deum, Dvorak-jn
Communion Service, Harwood-hn
Te Deum, Holst-as
Strife is o'er, Ley-co
Christ is Risen, Liszt-h
Praise the Lord, Mozart-hn
Resurrection, Stanford-o
Benedicite, D. McK. Williams-h

PRINCETON UNIVERSITY

WESTMINSTER VESPERS

Conductor, Dr. J. F. Williamson
Organist, David Hugh Jones
Choir, Westminster Choir School
*Guilmant, Son. Cm: Allegro;
Adagio.

List to the Lark, Dickinson
Ave Maria, Franz
King all glorious, Willan
Guilmant, Pastorale
Song of Mary, Fischer
O praise ye the Name, Nikolsky
Guilmant, Marche Religieuse
*Dvorak, New World Largo
Negro, Sometimes I feel
Swing low, ar. F. Hall
a. Nobody knows, ar. Burleigh
Golden Slippers, ar. Johnson
t. City called Heaven, ar. Johnson
Steal away, ar. Hall
Beautiful Savior, Christiansen
Bingham, Sailing over Jordan
*Tombelle, Marche Pontificale
Fling wide the gates, Stainer
s. The Palms, Faure
All in an April evening, Robertson
Bach, O Sacred Head
t-b. Crucifix, Faure
Crucifixion, Hall
Chauvet, Procession St. Sacrement

CLEVELAND, OHIO

RELIGIOUS CHORAL CONCERT

St. Ignatius Choir

Kyrie, Palestrina
Ave Verum, Josquin de Pres
Panis Angelicus, Palestrina
Gloria, Downey
Cor Jesu, Cyr de Brant
Anima Christi, Schrems
Good night Dear Jesus, Curry
Carlo Peroni, director; Frank
Parisi, organist; 46 boys, 24 men.

Jewish Center Choir

Ma Tov, Elstein
Lo-Omus, Nomberg
Tses Yisrael, Kantor
A. Herzog, director.

St. Johns A.M.E. Choir

Lift every voice, Johnson
Every time I feel, Anon.
I want Jesus, Deas
Walk Together Children, Johnson
Listen to the Lambs, Dett
Waters of Babylon, C-Taylor
Carroll Scott, director; Mrs. Kath-
leen Forbes, organist.

Trinity Cathedral Choir

Te Deum Bf, Stanford
Sing praise to God, Whitlock
Recessional, H. A. Matthews

Edwin Arthur Kraft, organist and
director.

St. Theodosius Russian Choir
In Church, Tchaikovsky
Behold the bridegroom, Korsakov
Hail O Virgin, Rachmaninoff
Lord's Prayer, Kedroff
Blessed is the man, Bortnyansky
Lord have mercy, Lvovsky
A. P. Glagolev, director.



MR. J. FRANK FRYSSINGER

whose appealingly melodious com-
positions are known to thousands
of organists and whose ten years
of service with the First Presby-
terian, York, Pa., are to be jubil-
antly celebrated the first week in
May at the special instigation of
the pastor, Dr. Walter J. Hogue,
whose tribute is, "His relationship
to this Church, as well as to my-
self, could not be more delightful.
He is loved for his own personality
as well as for his splendid music."

We suggest that the average
organist whose time and technic
are alike limited might well join
in the celebration by presenting a
Sunday of Mr. Frysinger's organ
compositions some time during
May. The following brief list in-
cludes a few suggestions for that
purpose; we give publisher and
price for the convenience of our
readers.

Berceuse (o. 50c) suitable for
evening prelude or postlude.

Chant Seraphique (j. 1.00) espe-
cially attractive if Chimes are avail-
able.

Deo Gratias (j. 60c) fine for
morning prelude; a difficult meas-
ure here and there.

Eventide (j. 60c)

Forest Whispers (j. 60c) quite
attractive, with two melodies run-
ning at the same time.

Gethsemane (j. 75c) a harmony piece on the order of Johnston's Evensong.

Liberty March (t. 60c)

Meditation (j. 75c) a lovely melody, with some rapid-figure right-hand ornamentation in the middle section.

Song of Joy (t. 60c)

This list includes only the most melodious and appealing of Mr. Frysinger's organ pieces.



Recital Programs

NOTE

Because of the unprecedented quantity of recital programs received it has been possible to give space to only a few; timely programs are used at once but the others, when necessary, are held till space conditions permit of their publication.

PALMER CHRISTIAN

UNIVERSITY OF MICHIGAN

Bach Program

Toccata-Adagio-Fugue C

Siciliano, tr. Widor

Jesu joy of man's desiring

In Thee is joy

Prelude and Fugue Em

I Call to Thee

Prelude D

Sonatina from God's time is best

Sinfonia to I stand with One—

Passacaglia

"My Bach program contains transcriptions, with the idea of making it interesting to the layman. These little things are clear, transparent, delicate, and sheerly beautiful; they

gave the program balance, variety, color.

"There were over 1200 in the audience and I had four recalls right here in town where I am an old story and the organ is heard every week.

"One student's comment was, 'That recital is worth putting in a memory book,' and the comment of another was, 'It was one of the great experiences of my stay in Ann Arbor.' Personally I felt that it was the best recital I ever played."

Abbreviations

If a key-letter is hyphenated next after a composer's name in any program, it indicates the publisher; the complete key to these abbreviations will be published frequently in these pages.

The Editors assume no responsibility for the spelling of unusual names.

Instrumental music is listed with the composer's name first, vocal with the title first.

Recital Programs:

*Indicates recitalists who have given the organ builder the credit he deserves on the printed program. If used after the title of a composition it indicates that a "soloist" was introduced next. If used at the beginning of any line it indicates the beginning of another program.

Services and Musicales:

*Indicates the beginning of any morning service given herewith complete; it is also used to indicate churches whose minister prints the the organist's name along with his own on the calendar. **Indicates the beginning of an evening service or special musicale.

Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertorio (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices, 3-p. 4-p. 5-p. 3-part writing, etc.; hyphenating denotes duet.

Thus Mr. Christian tells what happened when he gave his audience a well-made Bach program.

C. R. CRONHAM

OLD FIRST, NEWARK, N. J.

Bonnet, Concert Variations
Ferrata-j, Nocturne
Boellmann, Ronde Francaise
Stoughton's In Fairyland
Wagner, Lohengrin Prelude
Cronham, Night of Spring
Dvorak, Sym. 5: Allegro

GRACE LEEDS DARNELL

ST. MARY'S, MANHATTANVILLE, N. Y.

Guilmant Program

Lamente Gm

Son. 5: Adagio

Funeral March and Chant

Pastorale A

Son. 5: Scherzo

English Program

Pullein, Gavotte

Wesley, Air F

Wolstenholme, Question; Answer.

Woods, Cilurnum

West, Allegretto Pastoral D

Hollins, Grand Choeur No. 2

American Program

Faulkes (Eng.), Prelude Heroic

M. Webb, Romanzo

Bird, Oriental Scene No. 1

Cadman, Legend

Landis, Desert Sunrise Song

Rogers, Scherzosa

German Program

Rheinberger, Son. 6: Mvt. 1

Bach, Aria A

Allein Gott in der Hoh—

Karg-Elert, Benedictus

Krebs, Fugue G

Final (French) Program

Franck, Piece Heroique

Debussy, Blue Bird Prelude

Jacob, Vendanges

Fleuret, Toccata

BERNARD R. LABERGE PRESENTS

CHARLOTTE

LOCKWOOD

F.A.G.O. — Mus. Bac. — M.S.M.

AVAILABLE FOR RECITALS, SEASON 1933-34

Tour of Middle-West and South in February 1934

NEW YORK:—It was a recital of which any one of our leading recitalists might well be proud.

NEW YORK:—It is certainly good to hear a woman playing the organ without having to make any concessions or allowances, who can stand strictly on her own merits with the very best.

PHILADELPHIA:—A splendid organist, having perfect command of the manual and pedals.

LARRISBURG:—Her presentation was rich in tonal effects, depth of expression and flawless technique. She delighted the listeners with her selections.

PORTLAND (Me.):—Her interpretation was masterly, showing depth of musicianship as well as accomplishments of an unusual standard.

MEMPHIS:—An amazing virtuosity, coupled with artistic feeling. Her command of the instrument is masterly.

MANAGEMENT: — BERNARD R. LABERGE — 2 WEST 46th STREET — NEW YORK CITY

VIRGIL FOX
KINGSWAY HALL, LONDON
First Recital in England
April 26, 1933

Bach, Passacaglia
Karg-Elert, Clair de Lune
Vierne, 2: Allegro
Guilmant, Pastorale
Bach, Fugue a la Gigue
Widor, 4: Andante Cantabile
Bonnet, Concert Variations
Schumann, Canon Bm
Russell, Bells of St. Anne
Franck, Finale Bf

DANIEL A. HIRSCHLER
COLLEGE OF EMPORIA

Sanctus, Palestrina
Magnum mysterium, Vittoria
So ben mi ch'a bon tempo, Vecchi
Let Thy blessed Spirit, Tchesnokoff
Guilmant's Concerto No. 1
Mistress mine, Hadley
Spinning Top, Korsakov
Voix Celestes, Alcock
Awake awake, Christiansen
Te Deum, Verdi

The concerto version of Guilmant's wellknown First Sonata was played by Mr. Hirschler and conducted by W. O. Just. The College choir was accompanied by the orchestra in the Verdi. Handel's "Messiah" and a program featuring harpsichord, viola da gamba, and violoncello were the other two concerts of the 19th Spring Festival.

HARRY BENJAMIN JEPSON
YALE UNIVERSITY

Bach, Toccata-Adagio-Fugue C
Franck's Grande Piece Symphonique
Reger, Basso Ostinato, Op. 69-3
Rachmaninoff, Serenade
Vierne, Divertissement, Op. 31-11
Vierne, 1: Finale, Op. 14
*Wm. F. Bach's Concerto Dm
Jepson's Sonata No. 3 (ms.)
Franck, Prelude-Fugue-Variation
James, Meditation Ste. Clotilde
Sowerby, Comes Autumn Time
*Sowerby's "symphony" in G
Bach, O man bemoan—
Christmas song
Jongen, Minuet-Scherzo, Op. 53-2
Franck, Chorale Am
*Vierne, 2: Allegro; Choral;
Scherzo; Cantabile.
Bach, Wir glaube all '—
Erbarm' dich mein
Widor, 6: Intermezzo; Adagio.
Urteaga, Salida

*Jepson, Son. Gm: Prelude
Bach, Passacaglia
Jongen, Cantabile, Op. 37-1
Ducasse, Pastorale
Reubke, Sonata: Finale

DR. CASPAR KOCH

CARNEGIE HALL, PITTSBURGH

Flotow, Stradella Overture
Bach, Choral Fantasia
Dubois, Toccata*
Grieg, Peer Gynt Suite*
Guilmant, Grand Choeur
*Morandi, Concert Overture Em
Beethoven, Sym. 2: Larghetto
Bach, Fugue Gm*
Godard, Jocelyn Berceuse
Dvorak, Goblin Dance
Batiste, Andante G*
Hungarian, Rakoczy March
*Flotow, Martha Overture
Bach, Suite D: Air
Bossi, Scherzo Gm*
Nevin, Day in Venice*
Karg-Elert, Marche Triomphale
EDWIN ARTHUR KRAFT
TRINITY CATHEDRAL, CLEVELAND
*Bach, Prelude and Fugue Dm
Our Father who art—
Foote, Pastorale; Cantilena.
Vierne, 3: Intermezzo

Vierne, Westminster Carillon
*Handel, Largo
Debussy, Damosel Prelude
Dubois, In Paradisum
Reger, Jesus my trust
Stravinsky, Berceuse and Finale
Mulet, Carillon-Sortie

ERNEST MITCHELL

GRACE CHURCH, NEW YORK

Tournemire's Mystic Organ, Bk. 30
Bach, Fugue Ef
Jepson, l'Heure Exquise
Franck, Chorale E
Vierne, 2: Scherzo
Quef, Calme du Soir
Widor, Toccata

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Handel's Concerto F
Clokey, Wind in the Pine Trees
Jagged Peaks in Starlight
Reger, Scherzo
James, Sonata: Andante
Maquaire, 1: Finale
*Bach, Toccata and Fugue Dm
Debussy, Afternoon of Faun
Guilmant, Son. 5: Scherzo
Russell, Song of Basket Weaver
Vierne, 1: Allegro Vivace

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Wagner Program

Lohengrin: Int. Act 3
 Parsifal: Good Friday
 Valkyries: Magic Fire
 Tristan: Liebestod
 Tannhauser: Pilgrims Chorus

The program was played on the
 50th anniversary of Wagner's death.

LEO SOWERBY

ST. JAMES, CHICAGO

Gibbons, Fantasia of Four Parts
 Sowerby, Prelude on Melodic Fragment
 from Palestrina Motet
 Parry, Eventide Choralprelude
 "Psalm 80," DeLamarter (Cantata
 for tenor, viola, and organ)
 Bach, Canzona Dm
 Bonnet, Angelus du Soir
 Franck, Finale Bf

ADOLPH STEUTERMAN

CALVARY P. E., MEMPHIS

Rogers' Sonata Em
 Frysinger, Emmaus
 Karg-Elert, Harmonies du Soir
 Boellmann, Ronde Francaise
 Bach, Air in D
 In Thee is Joy
 Brahms, Cradle Song
 Mulet, Carillon-Sortie

*DR. HARRY A. SYKES

TRINITY LUTHERAN, LANCASTER

*Rachmaninoff, Prelude Gm
 Prelude Csm
 Ar. Lemare, Londonderry Air
 Bach, Wake awake

Fugue a la Gigue
 Wagner, Meistersinger Prize Song

Meistersinger March
 Lohengrin Prelude
 Nevin, Will o' the Wisp
 Fletcher, Festival Toccata
 Meale, Magic Harp
 Yon, Concert Study Dm
 *Guilmant, Marche Religieuse
 Bach, Fantasia and Fugue Gm
 Brahms, Es ist ein Ros'

Kinder, Caprice
 Dethier, Christmas
 Wachs, Pastorale
 Baldwin, Burlesca e Melodia
 *Sykes, March of Celebration
 Handel, Largo
 Come now let us reason, Palestrina
 Send forth Thy Spirit, Schuetky
 Glorious is Thy Name, Mozart
 Wagner, Pilgrims Chorus

Tristan Prelude and Liebestod
 Lost in the night, ar. Christiansen
 Glory be to God, Rachmaninoff
 O Divine Redeemer, Gounod
 Sykes, Adoration

Trinity Choir sang the choruses.
 *Franck, Piece Heroique
 Bach, O Sacred Head
 Brahms, Sym. 2: Allegretto*
 Sibelius, Finlandia
 Sykes, Hermit Thrush
 Beethoven, Sym. 5: Andante
 Miller, Festival Postlude
 Dickinson, Berceuse

Bach, Jesu joy of man's desiring

For these four programs of his
 tenth season with Trinity Church Dr.
 Sykes had a total attendance of 3000.
 "I am immensely proud of the type
 of audiences drawn by my four pro-
 grams each year," writes Dr. Sykes.
 His programs are composed to re-
 flect "consideration for and under-
 standing of the hunger which people
 have for music," and, he adds, "At
 Trinity I have tried to minister to
 this need. I believe these programs
 gave real enjoyment to a great many
 people who love to come within the
 ancient walls of our church (1761)
 and drink in the lovely tone of this
 very fine Casavant organ."

Readers will recall that the beauti-
 ful Tanneberger case, preserved in
 the present Casavant organ, was
 shown as our Front Cover for Sep-
 tember, last year.

DR. LATHAM TRUE

CASTILLEJA SCHOOL

Snow, Distant Chimes
 Barnes, Prelude on Shining Shore
 Barnes, Chanson
 Karg-Elert, Nun lasst uns Gott—
 True, Castilleja Sonata: Litany
 Loud, Reverie
 Karg-Elert, Clair de Lune
 JULIAN R. WILLIAMS
 COVENANT U. B., LANCASTER, PA.
 Handel, Con. Fm: Variations

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Among American organists, no one has had a more phenomenal rise than Carl Weinrich. A disciple of Lynnwood Farnam, he gained a national reputation by the brilliant manner in which he carried on the recital traditions which Farnam had established. He has given many series of historical recitals, ranging from the forerunners of Bach to the moderns. These recitals have brought him tremendous acclaim from the public as well as the press. Here is a unique opportunity for organists to study their own technical and interpretative problems with this acknowledged master of the organ.

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Bach, Rejoice Christians
 Lord hear the voice—
 Bach's Concerto 2
 Franck, Pastorale
 Schumann, Sketch Df
 Reger, Intermezzo Am
 Edmundson, Impression Goth.:
 Passacaglia; Lento; Toccata.
 Wagner, Meistersinger Act 3 Prel.
 Pierne, School of Little Fauns
 Vienne, 3: Finale

TO DR. WOLLE

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A Bach Program

Arioso, for string orchestra
 "My heart ever faithful"
 Double Violin Concerto
 Triple Piano Concerto with Strings
 "Blessed Jesu we are here"
 "When life begins to fail me"
 "God is our Hope"
 "Jesu Joy of man's desiring"

This memorial concert closed with the four chorales sung by the Market Square Presbyterian choir, directed by Donald D. Kettring, M.S.M.

MRS. BESSIE B. YOUNG

UNIVERSITY CHURCH, DES MOINES

Bach, Fantasia and Fugue Gm
 Coleman, Londonderry Air
 Rubinstein, Kamennoi Ostrow
 Gigout, Grand Choeur Dialogue
 Greig, Morning
 Widor, 6: Cantabile; Finale.

JERUSALEM

Y. M. C. A.

Easter Sunday

Ravanello-j, Christus Resurrexit
 Bach, To God on High
 Shure's Through Palestine (j)
 Yon-j, Christ Triumphant
 Saint-Saens, Fantasia
 For Children, April 17
 Dvorak, New World Largo
 Tchaikowsky, Andante Cantab. Op. 11
 Yon-j, Humoresque
 Yon-i, Sicilian Bagpipe
 Schubert, Serenade
 Saint-Saens, Swan
 Clokey's Fireside Fancies (s)
 Guilman, Lullaby and Prayer
 Wagner, Tannhauser March

April 19

Andrews, Andante Molto; Con
 Grazia; Aria D.
 Wagner, Evening Star Song
 Wagner, Prize Song
 Elgar, Pomp and Circumstance

April 20

Liszt, Bach Prelude and Fugue
 Guilman, Funeral March and Chant
 Russell, Bells of Ste. Anne
 Widor, 6: Allegro; Adagio; Intermezzo.
 Fletcher, Fountain Reverie
 Sibelius, Finlandia

These programs were played by Mrs. Douglas H. Decherd, Mus. Bac., an Oberlin Conservatory grad-

uate, formerly organist of Central Union Church, Honolulu. The April 20 program is given in the data at hand as the dedicatory recital, though Mrs. Decherd had already played three previous programs and Mr. Archibald Sessions, another American, had gone from Paris to Jerusalem to give a series of six recitals on the new instrument, as reported in T.A.O.'s February issue.

Many photos of the new Y.M.C.A. buildings and the stoplist of the Austin organ were given in these pages last year.

When an organist from any other country visits America he plays a great many compositions of his own countrymen. Let us shout and rejoice that at last one American has done the same thing in behalf of her countrymen.



LAWRENCE V. DILSNER

FIRST PRESB., CRANFORD, N. J.

Bach, Toccata Dm
 Wagner, Lohengrin Prelude
 Dvorak, New World Largo
 Nevin, Will o' the Wisp
 Kinder, At Evening
 Rogers, Sortie Dm
 Fairclough, Eventide
 Kinder, Thrush
 Trad., Londonderry Air
 Guilman's Sonata 3

"For two weeks my minister announced the date of the recital," writes Mr. Dilsner, "mentioning that light recital selections would also be included. Placards were printed and displayed in the store windows. An article appeared in the local newspaper prior to the recital. Many organists play above the comprehension (and therefore the enjoyment) of the average listener. I venture to suggest that we spend more time in careful planning and advertising our programs."

LEO C. HOLDEN

OHIO WESLEYAN UNIVERSITY

Handel, Con. F: Allegro
 Franck, Chorale Bm.
 Bach, Son. 6: Vivace
 Gevaert, Christmas Carol
 Barnes, Chanson
 Willan, Int.-Passacaglia-Fugue

FRANK H. MATHER

ST. PAUL'S, PATERSON, N. J.

Hesse, Fantasia Cm
 Noble, Solemn Prelude*
 Adams, Overture C
 Come let us all, Bach
 Bossi, Ave Maria
 Sibelius, Finlandia
 Rameau, Rustic Melody
 Yon, Hymn of Glory
 O Lord most Holy, Abt

Harwood, Requiem Aeternam
 Gaul, Chant for Dead Heroes
 Stand up for America, Horsman

The choir and Mr. Mather were assisted by several vocal soloists.



—MR. BALDWIN—

Our Frontispiece this month shows the organist whom the largest city in America delights to honor. Prof. Samuel A. Baldwin had played 1362 recitals in the College of the City of New York when he recently retired, as already reported in these pages. April 3 he played in behalf of the Guild, by courtesy of Dr. Wm. C. Carl in the Old First Church. Our Frontispiece is a copy of the painting done by Boris Luban for the College of the City of New York.



—UNANIMOUS AT LAST—

Answering the other of our esteemed Teachers, permit T.A.O. to point out this time that the analysis of the artist's splendid work was submitted to the artist exactly as intended for print, and the two minor changes suggested by him were made most gladly, after which the analysis exactly as printed had his hearty approval.

The splendid thing about this particular artist is that he is the kind of an artist who knows he will be doing better work next year than he did last year; that is why the extremely lavish praise was first earned, then recorded by the author, and finally printed by T.A.O.

So we must not say a console is likely to cause a stranger any difficulties whatever, and we must not say acoustics can possibly be bad in some sections of the country?

There being no third Teacher to hear from, we are at last unanimously educated. Thanks.

In closing, should any clear-thinking reader want to champion the other side of any question raised in these pages—and there always is another side—these columns are wide open to intelligent discussion, but the discussion must not be based upon a misinterpretation of any remarks quoted from T.A.O. We like to be misquoted, but we don't like to spend money to print debates based on misquotations; it is cheaper to let others do that.

BERNARD R. LABERGE ANNOUNCES

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Press comments have become superfluous in the case of Marcel Dupre. His rise and success have been simply phenomenal. He has given hundreds of concerts throughout Europe and America. The most eminent critics of the musical world, as well as the public, have acclaimed him as one of the greatest organ virtuosi and improvisators of all times.

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—COVER PLATE—

The beautiful case of the organ in Seville Cathedral, Spain, is shown on our Cover this month. Organ cases of this character increase the interest in and respect for the organ—much to the advantage of all concerned.

—DICKINSON—

Dr. Clarence Dickinson closed his current Friday noon-hour Lenten recitals with a Widor program, with Charlotte Lockwood, as guest organist in five numbers. The series included the following major choral works:

Bach's St. John Passion
Bach's St. Matthew Passion
Col.-Taylor's Atonement
Handel's Messiah
Stainer's Crucifixion
Verdi's Manzoni Requiem

For the ninth time Dr. Dickinson gave a recital in the First Methodist, Bridgeport, Conn., on April 9. His program included works by composers whose anniversaries are being celebrated this year: Bach, Gibbons, Cosyn, Rameau, Lully, Couperin, Wagner, Brahms, and MacDowell.

Besides being popular in Bridgeport Dr. Dickinson is known in Tokyo, Saloniki, and Foochow, for from these three cities he has received belated Christmas programs which featured his "Shepherds Story" and "Quest Eternal" sung in Japanese, his nativity play,

Joseph W. Clokey

COMPOSER—ORGANIST



Pomona College

Claremont, California

"Coming of the Prince of Peace," given in Saloniki, Greece, and some of his Christmas carols, translated into Chinese and given in Foochow.

—MUELLER CHOIRS—

The program presented in Wana-maker Auditorium, New York, by courtesy of Dr. Alexander Russell, by the two unaccompanied choirs of Carl F. Mueller brought to light some of the finest unaccompanied singing heard in the Metropolis by amateur choirs. The concert demonstrated what the results can be in church music when the organist is as much master of his choir as of his organ. Mr. Mueller's first prominence was won in organ recital work while he was in Milwaukee; his audiences were unusually large, enthusiastic, and growing. Then he decided to personally investigate the new movement being fostered by Dr. Williamson in the Westminster Choirs, and after taking the summer courses for several seasons Mr. Mueller settled in Montclair and began the intensified choir work that

now has made him one of the most successful choral conductors in the Metropolitan district.

—J. H. SIMMS—

The whole Nebraska A.G.O. chapter united to do honor to J. H. Simms on April 24 in a banquet at Hotel Conant to celebrate his 70th birthday (April 23). For 38 years Mr. Simms has been organist of All Saints P. E. Church, Omaha.

Harold Gleason

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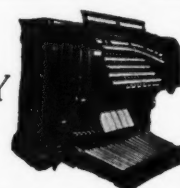
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Mr. Ben Stanley, dean of the chapter, explained: "We are not particularly celebrating his birthday but rather are recognizing his splendid contribution to organ music all these years."

—TOLEDO, OHIO—

The fifth semiannual Northern Ohio A.G.O. convention of April 24 and 25 included a recital by organ and two pianos in the Art Museum, a recital by Henry F. Anderson in Collingwood Presby-

terian, lecture-recital on Widor by Albert Riemenschneider in Epworth M. E., recital of music of the synagogue by Laura Louise Bender, recital of music of the Protestant church by Lora Belle Hornberger, Guild service in Holy Rosary Cathedral exemplifying the Catholic ritual, and a recital by Palmer Christian in the Cathedral.



DR. GEORGE B. NEVIN

March 15, 1859—April 17, 1933

With deep regret we record the passing of a composer who has enriched the services of innumerable churches throughout America. Dr. Nevin died at home, of paralysis, in his 75th year.

He was born in Shippensburg, Pa., carried on his studies in Cumberland Valley State Normal and Lafayette College, which latter conferred an honorary M.A. degree upon him in 1915. Dr. Nevin's music was his hobby and not his profession; he studied vocal music with Julia E. Crane, and for 12 years was baritone soloist in Brainerd Church, following that with 11 years at First Reformed, both of Easton.

For the past 35 years or so Dr. Nevin was connected with the wholesale paper industry in Easton. In recent years he frequently was guest of honor at services when his own compositions were featured and his address on Incidents in the Life of a Composer was in demand.

In 1888 he was married to Lillias C. Dean of Oakland, Calif., who survives with their two children, Gordon Balch Nevin and Shirley Dean Nevin, both organists and composers, the former of nationwide fame.

Dr. Nevin's compositions for the church are as numerous as they are practical and musical. We believe his organ compositions are only two: A Shepherd's Evening Prayer, published by Flammar in 1918, and Vesper Hour at Sea, by Tullar-Meredith in 1923; the former is a lovely little melody of rare charm, which should be played in his memory wherever his anthems have contributed to the welfare of choir and congregation.

—LOS ANGELES—

St. Paul's Cathedral under the direction of its organist, Dudley Warner Fitch, gave a series of daily recitals at 11:25 during Lent. These recitals were discontinued last year, but popular demand induced the Cathedral to resume them.

"The programs are built," says

Albert Riemenschneider

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Mr. Fitch, "with the idea of giving good music; usually one Bach number is included and almost always one number by an American composer." This year the organists were:

Alice MacMichael, Mondays
Glyn Smith, Tuesdays
Elizabeth R. Davis, Wednesdays
Mr. Fitch, Thursdays
Betty Bradfield, Fridays

"The organ is a 4m Harris, rebuilt in 1923 by Kimball. It is one of the most effective organs in the city, and is installed in five chambers with an open Great section on two sides of the choir in the clerestory. The building is resonant, but there is no echo, so the instrument is most effective."

Mr. Fitch has been Cathedral organist for ten years; following is an example of the programs he has been giving:

Bach, Cathedral Prelude and Fugue
Handel, Water Music: Air
Clokey, Cathedral Prelude
Guilmant, Son. 1: Pastorale
Moline, Son. 2: Seraphic Chant
*Guilmant, Funeral March and Chant

Malling, Gethsemane and Golgotha
Chauvet, Funeral Prelude
Bach, Hark a voice saith
*Malling, Ostermorgen
Gaul, Chant Triumphant
Easter Morning on Rubidoux
Webbe, La Reine de la Fete
Dubois, In Paradisum
Diggle, Alleluia

"The congregation is of the 'growing' variety, as people are continually coming for the noonday service; however, it seems better to play with people coming in between the numbers, until the church is at last well filled, than to play at the close of the service and have most of them leave. All the organists are donating their services."

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whose success in providing interesting music for the masses via radio brought him such crowds in Bakersfield, Calif., that his dedication program, as herewith told, had to be—
PLAYED TWICE

FIRST BAPTIST, BAKERSFIELD
Dedicating 2-21 Moller

Wagner, Pilgrims Chorus
Mason, Dawn
Kullak, In Winter
Tchaikowsky, Sym. 5: Andante Cantab.
Johnston, Autumn
Shure, Mirror Reflecting Pool
Improvisation on hymntunes
Kinder, Jubilate Amen
Nevin's Sketches of the City
Harker, In the Twilight
Roberts, Meditation
Stoughton, Where Wild Judea
Felton, Sundown
Fletcher, Festival Toccata

The result? The recitalist had to autograph over 100 programs. The church could not seat all who came, so the recitalist began playing 20 minutes ahead of time, when he found the auditorium already crowded, and at the conclusion of the first playing, the audience was requested to leave so that those outside could come in to hear the program repeated at once.

The cause? The recitalist has long been organist and music director of the Shell Happy-Time Hour over KFRC, where he learned to strike a middle ground between the unit players who could play only jazz and

the learned players who could play only such works as are largely over the heads of the great public. A supplementary cause was the very extensive advance publicity.

The organist was Theodore Strong formerly of New York City, but in San Francisco for the past decade. He has recently been appointed private organist, presiding over an Aeolian organ in the residence of one of California's richest men.

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Stanford University

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Marshall E. Bretz

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West Chester

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Coatesville Choral Society

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RECITALS — INSTRUCTION

—LANCASTER, PA.—

Dr. Harry A. Sykes of Trinity Lutheran, directed the 175 voices of the combined choirs of seven Lancaster churches April 23 in an afternoon service presenting Mendelssohn's "Hymn of Praise," Christiansen's "Beautiful Saviour," and

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DR. HARRY A. SYKES

Schuetky's "Send forth Thy Spirit." The presentation was the outcome of classes in choir directing, tone, and diction, conducted by Dr. Sykes with the organists of the six associated choirs as his pupils; and in turn Dr. Sykes' inspiration for the classes came from his studies with Dr. Williamson in the Westminster Choir School summer courses of the past two seasons. Pupils of Dr. Sykes played the prelude, postlude, and Mendelssohn accompaniment.

The programs given by Dr. Sykes this season in Trinity, which drew a total audience of 3000, will be found with the other recital programs in this issue. Here we have the 100% organist: as competent in choir-work as in organ-playing.

—POPPY SALE—

The Musicians Union of Greater New York "have extended their cordial endorsement to the forthcoming annual national Buddy-Poppy Sale during the week of Memorial Day." The official announcement continues: "Each genuine Buddy-Poppy carries a copyright green label which identifies it as the handiwork of disabled and needy ex-service men . . . The proceeds are entirely devoted to relief activities." Our readers who therefore look for this copyrighted green label before buying their Poppy during Memorial Week can be certain their money is going directly and 100% to a most noble cause.

—HELP WANTED—

No man can today control the conditions that surround him. As a re-

sult of the readjustment period a few of America's sterling musicians are momentarily deprived of all income because they have been thrown out of employment through no fault of their own. T.A.O.'s Registration Bureau is anxious that every T.A.O. reader loyally cooperate by sending the Bureau information whenever a possible opening may be found for one of these worthy organists.

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APPLETON WISCONSIN

—SOWERBY—

Leo Sowerby's *Prairie*, a Poem for Orchestra, was performed by the Philadelphia Orchestra March 24 and 25.

—WINSLOW CHENEY—

Winslow Cheney is due to return to his post with the Church of the Neighbor, Brooklyn Heights, New York, May 1 after an absence that began in December 1931, when he went to Paris to study with Marcel Dupre. During his 16 months abroad Mr. Cheney gave recitals in Town Hall, Manchester, England, where also he was soloist with the Manchester Symphony (playing Guilman's popular Sonata 1 in its symphonic version as organ concerto), in the Salle Pleyel, Paris, and in the American Church there.

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The Guilman Organ School Alumni Association, New York City, under the guidance of Dr. William C. Carl, has extended the helping-hand to all its members for the current year by cancelling the dues.

—OBERLIN—

David Moyer of the piano faculty gave an interesting demonstration in Oberlin Conservatory when he played the first four Fugues of Bach's Well-Tempered Clavichord and Frederick C. Mayer of West Point played his Study Fugue, as given in his recent book on Studies in Fugue-Writing, after each of the W.T.C. originals. Mr. Mayer's book deals with a study of the writing of fugues after examples by Bach, which incidentally is pretty much the way Bach learned the art.

—ST. LOUIS—

To carry out the suggestions of the Archbishop over 200 Catholic organists and choirmasters organized a Guild of Catholic Organists late in March, in St. Louis, Mo., under the temporary presidency of Rev. Sylvester I. Tucker. Wm. Theo. Diebels was elected president. The response of the organists in such goodly numbers means that the music of the Catholic churches in the St. Louis diocese will continue to make steady improvement.

—PHILADELPHIA—

When Leopold Stokowski (formerly a good organist) directed the Philadelphia Orchestra in a concert performance of "Parsifal" he used the following choirs—and we print the list as a badge of honor:

Bach Society, James Allen Dash;
Brahms Chorus, N. Lindsay Norden;

Bryn Mawr College Choir, F. H. Ernest Willoughby;

Curtis Institute group, Sylvan Levin;

Fortnightly Club, Henry Gordon Thunder;

Haverford College Choir, Wm. P. Bentz;

Mt. St. Josephs College Choir, Sister Regina Dolores;

Grand Opera Chorus, Sylvan Levin;

Princeton Glee Club, Dr. Alexander Russell;

Reading Choral Society, N. Lindsay Norden;

St. Marks Choir, H. William Hawke.

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—CANTATAS—

If any of our readers are interested in seeing further lists of cantata performances we shall be glad to abide by the wishes of the majority. Herewith are a few performances of the current season.

Bach's "St. Luke Passion," First Presbyterian, Germantown, Pa., organist not mentioned on the program.

Bach's "St. Matthew Passion," Skidmore College, E. A. Hintz.

Coombs' "Vision of St. John," Temple Baptist, Los Angeles, Dr. Ray Hastings, organist, Hugo Kirchofer directing; it was an all-American program, including works of Wyckoff, Cadman, Lieurance, Hastings, Buck, Ware, Shelley, and MacDowell.

Dubois' "Seven Last Words," First Baptist, Elgin, Ill., Frank Van Dusen directing, Edward Eigenschenk as guest organist, choir of 45 thoroughly trained voices—"one of the strong choirs of the middle west."

Also by Adolph Steuterman, Calvary Episcopal, Memphis, choir of 45, ensemble of 11 instruments, H. J. Steuterman as guest organist.

Also by Wm. E. Pilcher, Jr., St. George's, Hempstead, N. Y.

Handel's "Messiah," College of Emporia, Daniel A. Hirschler directing; chorus of 125, college orchestra accompanying.

Mauder's "Olivet to Calvary," Miss Catharine Morgan, Hawes Ave. Methodist, Norristown, Pa.

Protheroe's "At the Cross," Market Square Presb., Harrisburg, Donald D. Kettring, M.S.M., organist.

Parker's "Hora Novissima," Riverside Church, New York, Harold Vincent Milligan, organist, choir of 48.

Rossini's "Stabat Mater," Middle Street Baptist, Portsmouth, N. H., N. M. Leavitt conducting, Mrs. Flora D. Joy, organist, chorus of 65 and orchestra.

Stainer's "Crucifixion," St. Andrew's M. E., New York, Mrs. Kate Elizabeth Fox directing.

Also by Walter N. Hewitt, St. Paul's M. F., Newark, N. J., as guest choir in First Lutheran, Arlington.

Also by Donald D. Kettring, M. S.M., Harrisburg.

Stainer's "Daughter of Jairus," Mr. Milligan, New York.

—REV. TYLER TURNER—

Known to T.A.O. readers as an organ architect and author of many articles on the organ, Rev. Turner, recently ordained into the Liberal Catholic Church, has organized a parish in Rochester, N. Y., opening there on Easter Sunday. Rev. Turner is but following in distinguished footsteps, as the first presiding bishop of the Liberal Catholic Church is none other than Rev. J. I. Wedgwood of dictionary fame.

—E. POWER BIGGS—

For Mr. Biggs' recital in Thorne Auditorium, Northwestern University, March 28 the members of the profession were guests of the W. W. Kimball Co., builders of the organ; a luncheon in Mr. Biggs' honor was given by the Illinois Guild, with the other fraternities as their guests.

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